THE HELLRAISER CHRONICLES

THE HELLRAISER CHRONICLES

INTRODUCTION
BY
CLIVE BARKER

WRITTEN
BY
CLIVE BARKER
PETER ATKINS
&
STEPHEN JONES

ヘル・レイザー

INTRODUCTION

OUT OF MY SKULL

BY CLIVE BARKER

Perhaps the minds of some creators are pristine places, where ideas may be examined and explored in a blaze of intellect, and then set down on the page, or the canvas, or the screen, honed and polished, their purpose as plain to their makers as it is to their audience. For myself I can boast no such

Above: *Clive Barker makes his directing debut on* Hellraiser.
Right: *Clive Barker and Pinhead (Doug Bradley).*

clarity. The inside of my skull is more like a wall upon which decades of posters have been plastered - for circuses, for trials, for vaudevilles and public exorcisms - their images (some garish, some spare) pasted on top of one another.

In places, the more recent additions have been torn and gouged away, revealing glimpses of events that have long since passed from view, but whose fragments are here patched with more modern entertainments,

"How can Gauguin and Goya keep such easy company with Karloff and King Kong? Or Barbarella with the Bible? Or William Blake with anyone?"

creating a sum far weirder than its parts. In others, an image has gathered echoes, and is now surrounded by bizarre puns and riffs upon itself.

It is this collage I gaze upon when I close my eyes, awaiting the dream that will obsess me next, and - given that nothing is ever completely original - I assume that the sources of all my characters, landscapes, stories and mythologies can be found somewhere in its complexities. But distinguishing one part of a puzzle from another can be difficult; and indeed I am a little loath to examine this collage too objectively, knowing as I do that many of its juxtapositions would be thought absurd if analysed beneath that clean, clear light I spoke of earlier. How can Gauguin and Goya keep such easy company with Karloff and King Kong? Or Barbarella with the Bible? Or William Blake with anyone?

And yet there they all are, mingled together on the same bony wall, and the task of writing a retrospective piece like this inevitably sends me back to stare at the collage in the hope of rediscovering the inspirational images which set me writing in the first place.

That pursuit is confounded by the host of other voices that have played such a vital part in the development of the *Hellraiser* films: the actors,

Below: *'Butterball' Cenobite (Simon Bamford) from* Hellraiser.
Bottom: *Grace Kirby as the Female Cenobite in* Hellraiser.
Bottom left: *Clive Barker gets wrapped up in his work on* Hellraiser.
Opposite: *Oliver Smith as Frank and Clive Barker on the set of* Hellbound: Hellraiser II.

"Several pointed out the Faustian elements of the first movie (a deal with the Devil; an attempt to escape final judgment that ends in bloodshed)."

directors, designers, technicians and special effects people who have contributed so much to the series. I will pay tribute to them in a moment. But first, let me remark upon another body of opinion which inevitably comes between a creator and his memories: that is, the critical body.

Of course, it's rotten in places, and stinks to high heaven. But in others it has proved informative and useful. Several critics have taken the time to examine the place of the *Hellraiser* films in the tradition of horror cinema, and while I don't believe there's yet been a definitive piece written, there have been many highly provocative reviews and analyses. Several pointed out the Faustian elements of the first movie (a deal with the Devil; an attempt to escape final judgment that ends in bloodshed); others noted the domesticity of that film (*Hellbound* eschews such limitations, of course) and ascribed the power of the piece to its Freudian subtext; still others saw the influence of sado-masochistic imagery in the piece and believed the film's potency was sourced there. I offer these opinions in particular

because I can certainly find signs of all three influences up there on the walls of my skull.

But let's put subtext aside for a moment, and consider the creature that cavorts at the centre of any horror movie: the monster. Recent years have seen a host of new nominees for the pantheon: the maniac murderers of the *Halloween* series and the *Friday the 13th* pictures; the ithyphallic *Alien*; Wes Craven's bastard son of a thousand maniacs, Freddy Krueger. And there, somewhere in the pack, is the fellow who stares out at you from the cover of the book: the leader of Hell's Sadean order of Cenobites, ol' Pinhead himself.

He gained that name by default; in the credits of the first movie he's simply referred to as the 'Lead Cenobite'.

But it quickly became clear to all of us that he had made a mark on the consciousness of the audience out of all proportion to his screen time. The credit for this lies both with the actor behind the pins, Doug Bradley, and to the sometime team of Bob Keen and Geoff Portass. Together, they made the nightmare breathe.

But where, I am regularly asked, does this nightmare come from? Well, I've already made mention of the sado-masochistic elements, which reflect my own long-standing interest in such taboo areas. Associated with that milieu is the punkish influence, which makes Pinhead the Patron Saint of Piercing. But there's also a streak of priestly deportment and high flown rhetoric in him that suggests this is a monster who knows his Milton as well as he knows his de Sade, and can

Above: *Doug Bradley as Pinhead in* Hellraiser.
Above left: *Chatterer, Pinhead and Butterball together in* Hellraiser.
Right: *Clive Barker directs Oliver Smith as Frank and Ashley Laurence as Kirsty in the attic room of* Hellraiser.

probably recite the Mass in Latin (albeit backwards). His very loquaciousness marks him out from his peers. Many of the monsters who stalked the screens of the eighties were mute - the Alien was wordless; so were Michael Myers and Jason Vorhees. Some were given to peppering their murderous sprees with bad puns, like the post-Craven Krueger. But Pinhead glided through his movie appearances dispensing pseudo-metaphysical insights with as much enthusiasm as he did hooks and gouges.

In that sense he harks back to the perverse elegance of Dracula, particularly as incarnated by Christopher Lee. Like Lee, Bradley is a very polite, even reticent, *gentleman* when out of pins and leather: a loving family man whose perversities are, I'm (reasonably) certain, limited to his life on screen. If Pinhead is aloof from the agonies he causes, it's because Bradley the actor is intriguingly dispassionate, and prefers to remain removed from the Grand Guignol that slickens the world he walks in.

Persuasive as his performance is, Bradley's Pinhead is just a part of the whole ambience, of course, and that ambience is essentially 'Gothic' in tone. By that I mean a style of horror fiction which shuns pseudo-scientific or psychological explanations in favour of poetic or magical thinking; that flees from the company of serial killers into a world where mysterious puzzles offer a doorway to the outlandish, and even the most mundane environment may be transformed into an antechamber of hell at the tolling of a bell. In the first

"Bradley is a very polite, even reticent, gentleman *when out of pins and leather: a loving family man whose perversities are, I'm (reasonably) certain, limited to his life on screen."*

film, it is a domestic attic which is thus transformed. In *Hellbound*, it's a mental hospital. In *Hell on Earth* a rock club and high rise building are similarly redesigned. The narrative unleashes a power which shreds the mundane and reconfigures it; makes Piranesi and Escher where there was only dull modernity. Despite the horrors that come with that revision, the facility has its appeal.

Now, if I may, let's stray from the theoretical to the anecdotal.

Hellraiser was my first movie as writer/director, putting aside the usual eight- and sixteen-millimetre experiments which gather dust beneath the beds of most film-makers. I had penned two pictures previous to it, one called *Underworld* (a.k.a. *Transmutations*), the other an adaptation of a story of mine called *Rawhead Rex*. While the latter has its admirers (I'm not numbered amongst them) the former is, I think, an unmitigated disaster, produced without the least imaginative flair by men who were later to voice their contempt for my world-view (one likened my ideas to pornography) and who felt morally and artistically superior to both this writer and his audience. I had no wish to repeat the experiences, but I *did* want to put some of the ideas bubbling up behind my eyes on the screen. *Hellraiser*, which was ably produced by Christopher Figg and Christopher Webster, was the consequence of that desire: a low-budget movie in which a novice attempted to make cinema.

It, like its sibling *Nightbreed*, is full of errors of judgment: but they are both films that spring from a very particular imagination (neither, I hope, are predictable pictures) and both were certainly made with much care and consideration. I think back to the making of *Hellraiser* with unalloyed fondness. Much to my delight I found myself in the company of men and women who were genuinely excited by the challenge of bringing these scenes to the screen, and making them spring to life there. The cast treated my ineptitudes kindly, and the crew were no less forgiving. In the editing room Richard Marden was the soul of tact, and later, when Christopher Young came to lend his extraordinary music to the project, he gave me a swift education in the business of spotting and scoring. Nor did the labour of love finish there. With the picture completed I was pleased to discover a new cast of enthusiasts in New

Top: *The bandages come off to reveal Julia (Clare Higgins) in* Hellbound: Hellraiser II.
Above: *Pinhead screams his rage in* Hellraiser III: Hell on Earth.
Right: *Clive Barker, Doug Bradley as Pinhead, and BBC-TV movie critic Barry Norman pose for the camera on* Hellbound: Hellraiser II.

World's publicity, marketing and distribution departments, all of whom served the film well. (I wasn't aware at the time of how significant the marketing of a movie actually was. It wasn't until Fox sold the dark fantasies of *Nightbreed* as a slasher picture that I realised what inexorable damage inept marketing could do.)

The final arbiters, however, were of course the moviegoers who chose to see *Hellraiser* or stay away on the night the picture opened. The first weekend's box office was scarcely record-breaking, but the picture proved to be a modest success, and has since spawned sequels, comic books, plastic models, phone-cards, jigsaws, puzzle-boxes, masks, T-shirts and tattoos.

It is the latter that intrigue me the most. Can there be any profounder sign of a person's appetite for an image than their having it inscribed on their flesh in perpetuity? And perhaps there's an echo in such marks of the exhibition that I see when I open my mind's eye: the chaos of enthusiasms in which every book, painting and film I make has its beginnings. Whether inside or out, on skull or bicep or buttock, it's the mark that matters. And the best, let me tell you, are permanent, and cherished for the pain suffered in their getting. On that point, and probably no other, this man and his monster are of one mind.

Clive Barker

Los Angeles, February 1992

"We've got such sights to show you..."

– PINHEAD
Hellraiser

FOREWORD

"I don't know what the box is. But I know what it does. I...I've said all this before. I saw it open. I opened it. I saw what came out. I don't know what else to call them. Demons.

Demons live in the box. Or come through the box from somewhere else. It's a gateway to Hell. I know you don't believe me. I know what it sounds like. But what else... Jesus, talk to Ronson, talk to the other cops. They saw the house. They saw my... my father..."

– KIRSTY *Hellraiser III: Hell on Earth*

Right: *Horror awaits Kirsty inside 66 Lodovico Street in* Hellraiser.

HELLRAISER

When Larry Cotton and his wife Julia move into an old family home, little do they realise the terrors that await them.

The odd atmosphere of the attic room does not go unnoticed by Julia, and when Larry injures himself, the blood spilled on the bare boards brings back the horrific shadow of Frank - her ex-lover and Larry's brother.

He explains to her how, by solving a Chinese puzzle box called the Lament Configuration, he summoned spirits from the Outer Darkness. His motive was the promise of untold physical sensuality, but when the Cenobites came they brought pain as well as pleasure. Now Frank needs more blood to make him whole again. Julia begins seducing men and taking them back to the house, where she kills them with a hammer. As Frank grows stronger, Larry becomes concerned with his wife's odd behaviour and confides in his daughter, Kirsty.

Discovering her stepmother's secret, Kirsty escapes with the puzzle box and raises the Cenobites. Once summoned, they are not prepared to leave empty handed. They want her body and soul. But Kirsty bargains with them. If she leads them to Frank she can go free.

Returning to the house, Kirsty is shown Frank's skinned corpse by Julia and Larry. Her bargain with the Cenobites now apparently rendered useless, her soul will be forfeit.

However, all is not quite as it appears to be. As the Cenobites return to claim their prize, one final surprise has yet to be revealed before events reach a spectacular and horrifying conclusion...

New World Pictures in association with
Cinemarque Entertainment B.V. presents
A Film Futures Production
A Film by Clive Barker

HELLRAISER

Starring
ANDREW ROBINSON CLARE HIGGINS
and Introducing ASHLEY LAURENCE

Special Make-up Effects	BOB KEEN
Production Designer	MIKE BUCHANAN
Director of Photography	ROBIN VIDGEON
Edited by	RICHARD MARDEN
Music by	CHRISTOPHER YOUNG
Associate Producer	SELWYN ROBERTS
Executive Producers	DAVID SAUNDERS, CHRISTOPHER WEBSTER and MARK ARMSTRONG
Producer	CHRISTOPHER FIGG
Written and Directed by	CLIVE BARKER

Larry Cotton	ANDREW ROBINSON
Julia Cotton	CLARE HIGGINS
Kirsty	ASHLEY LAURENCE
Frank Cotton	SEAN CHAPMAN
Frank the Monster	OLIVER SMITH
Steve	ROBERT HINES
1st Victim	ANTONY ALLEN
2nd Victim	LEON DAVIS
3rd Victim	MICHAEL CASSIDY
Derelict	FRANK BAKER
Bill	KENNETH NELSON
Evelyn	GAY BARNES
Dinner Guest	NIALL BUGGY
Moving Man 1	DAVE ATKINS
Moving Man 2	OLIVER PARKER
Complaining Customer	PAMELA SHOLTO
Lead Cenobite	DOUG BRADLEY
Chattering Cenobite	NICHOLAS VINCE
'Butterball' Cenobite	SIMON BAMFORD
Female Cenobite	GRACE KIRBY
Nurse	SHARON BOWER
Doctor	RAUL NEWNEY

"THE BEST SLAM-BANG, NO-HOLDS-BARRED, SCARE-THE-____-OUT-OF YOU HORROR MOVIE FOR QUITE A WHILE."
–Screen International
"I HAVE SEEN THE FUTURE OF HORROR AND HIS NAME IS CLIVE BARKER."
–Stephen King
HELLRAISER
It will tear your soul apart.
NEW WORLD PICTURES IN ASSOCIATION WITH CINEMARQUE ENTERTAINMENT B.V. PRESENTS A FILM FUTURES PRODUCTION
A FILM BY CLIVE BARKER HELLRAISER STARRING ANDREW ROBINSON CLARE HIGGINS AND INTRODUCING ASHLEY LAURENCE
MUSIC BY CHRISTOPHER YOUNG EXECUTIVE PRODUCERS DAVID SAUNDERS CHRISTOPHER WEBSTER AND MARK ARMSTRONG
PRODUCER CHRISTOPHER FIGG WRITTEN AND DIRECTED BY CLIVE BARKER
R RESTRICTED
NEW WORLD PICTURES

LARRY

"It's all right, sweetheart. Julia's told me everything; and it's all right. Whatever Frank did was his error. And it's finished with now. He's gone. He was insane, baby: a mad dog. I put him out of his misery - I'll go to the police, when I'm feeling stronger. Try and find some way to make them understand, though God knows I don't really understand myself. Did he hurt you? Poor Frank. He's better off dead."

– LARRY

"Don't mourn him. He was dead long before we laid a finger on him."

– FRANK

JULIA

"I'm hurting. My nerves...are beginning to work again. One more. Maybe two - to heal me completely. Then we can be away from here, before they come looking. The Cenobites. It's only a matter of time before they find I've slipped them. I have to get away from here. You won't cheat me, will you? You'll stay with me. Help me. Then we can be together, the way we were before. We belong to each other now, for better or worse...like love. Only real."

– FRANK

KIRSTY

"You did this before, right? To a man called Frank Cotton? But he escaped you. I've seen him. I swear it. He's alive. He doesn't look much like Frank Cotton any more, but it's him. I could lead you right to him. You could take him back to Hell instead of me."

– KIRSTY

"I used to tell myself that. Used to try and pretend I was dreaming all the pain. But why kid yourself? Some things have to be endured. Take it from me. And that makes the pleasures so much sweeter..."

– FRANK

FRANK

"Do I disgust you? See? It's making me whole again. Every drop of blood you spill puts more flesh on my bones. And we both want that, don't we? Good. Come here. Come here, damn you. I want to touch you... Come to Daddy."

– **FRANK**

"You set me up! You bitch. You set me up!"

– **FRANK**

PINHEAD

"The box...you opened it. We came. It's a means to summon us - Cenobites. Explorers in the further regions of experience. Demons to some. Angels to others. You solved the box. We came. Now you must come with us. Taste our pleasures. We belong to you Kirsty. And you to us. No tears please. It's a waste of good suffering."

– PINHEAD

CHATTERER

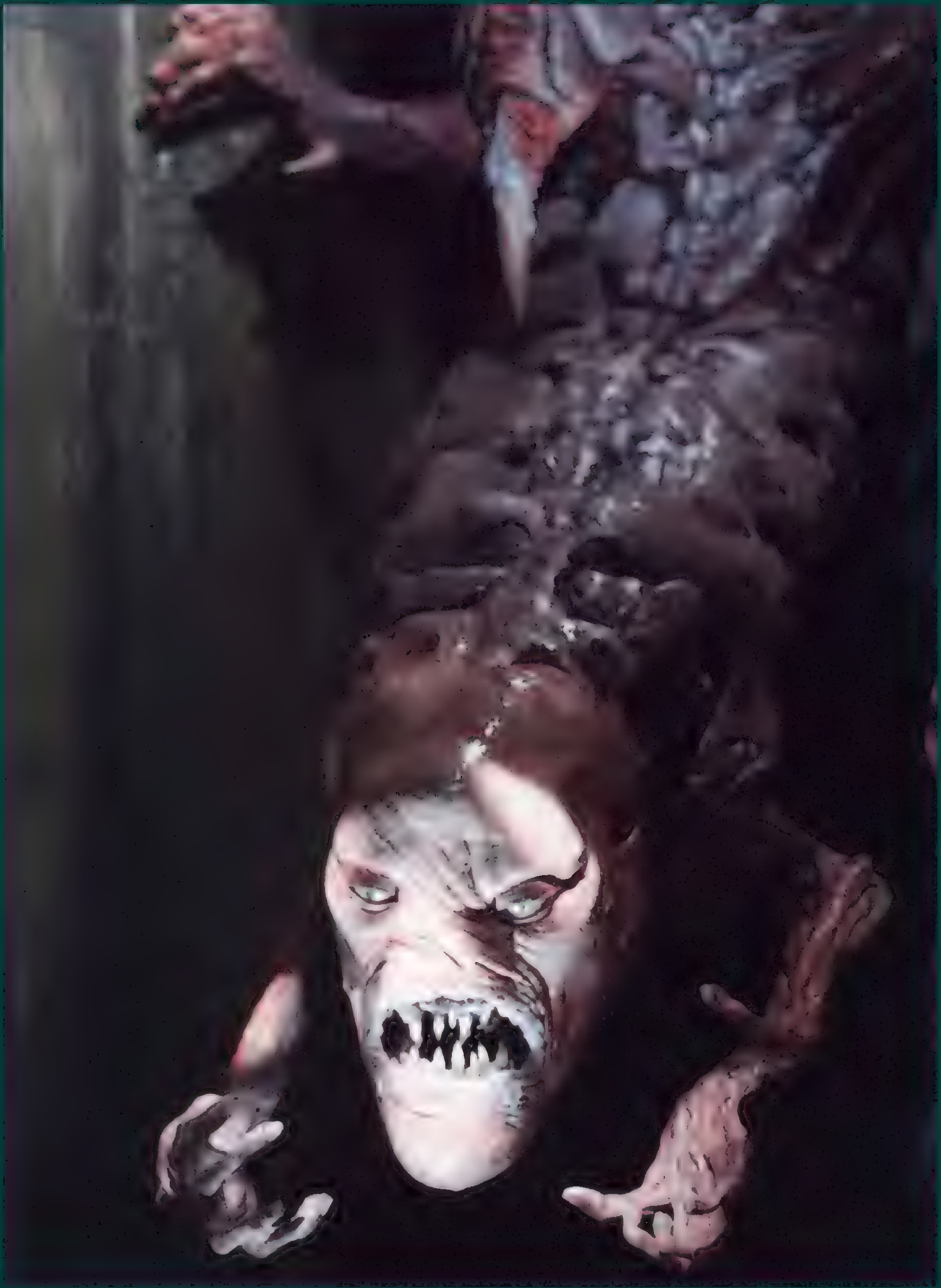
"This is what began it. It's not any box. It's called the Lament Configuration. It's a puzzle. Don't touch it. It's dangerous. It opens doors. To experience beyond anything ever known. At least that's what I was promised when I bought it. Pleasures from Heaven or Hell. I didn't much care which."

– FRANK

The Engineer

"I was bored. I'd done everything. I'd gone to the limits. There was nothing left to experience. At least nothing I could buy on Earth. They tortured me here. In this room. The Cenobites. The creatures the box set free. Sometimes I think they're still here. Just behind the walls. Them and their hooks and their beasts. Just waiting to break out again. They tore me apart. They gave me experiences beyond the limits. Pain and pleasure, indivisible. They took my body, but my spirit...they left that here. In the boards, in the walls. Watching the world, but not able to *touch* it."

– FRANK



HELLBOUND HELLRAISER II

For Kirsty Cotton, the nightmares never end. Awakening as a patient at the Channard Institute - a psychiatric hospital for the mentally disturbed - she recalls discovering the skinned corpse of her father, watching the lifeforce sucked from the body of her murderous stepmother and eluding the perverse pleasures of the demonic Cenobites.

Behind his veneer of cool proficiency, Doctor Channard conceals deep and dark secrets. With the information he learns from Kirsty, Channard has the blood-stained mattress upon which Julia died delivered to his home. He has spent a lifetime collecting the secrets of the Lament Configuration puzzle box, and now he is prepared to go to any lengths to unlock the portals that lead into the Outer Darkness.

Using the blood of one of his more deeply disturbed patients, Channard succeeds in releasing Julia's flayed spirit from the mattress. In return for supplying innocent victims on which to feed and restore her flesh, Julia will reveal to him the awesome powers which exist beyond time and space.

Meanwhile, a vision of her skinned father manifests itself in Kirsty's hospital room, entreating her to help him.

Along with another patient, the enigmatic Tiffany, who never speaks but is adept at solving puzzles, Kirsty ventures beyond the limits into Stygian corridors in an attempt to rescue her father from his eternal torment. Her quest will once again set her against the dark desires of Pinhead and the other Cenobites, and force her to confront the awesome powers of their omnipotent master: Leviathan - the Lord of Hell's Labyrinth...

New World Pictures in association with
Cinemarque (USA) Ltd presents
A Film Futures Production

HELLBOUND: HELLRAISER II

Starring
CLARE HIGGINS ASHLEY LAURENCE
KENNETH CRANHAM

Special Make-up Effects Consultant	BOB KEEN
Special Make-up Effects Designed by	GEOFF PORTASS
Production Designer	MIKE BUCHANAN
Edited by	RICHARD MARDEN
Music by	CHRISTOPHER YOUNG
Director of Photography	ROBIN VIDGEON, B.S.C.
Screenplay by	PETER ATKINS
Based on the story by	CLIVE BARKER
Executive Producers	CHRISTOPHER WEBSTER and CLIVE BARKER
Produced by	CHRISTOPHER FIGG
Directed by	TONY RANDEL

Julia	CLARE HIGGINS
Kirsty	ASHLEY LAURENCE
Channard	KENNETH CRANHAM
Tiffany	IMOGEN BOORMAN
Frank	SEAN CHAPMAN
Kyle	WILLIAM HOPE
Pinhead	DOUG BRADLEY
Female Cenobite	BARBIE WILDE
Butterball	SIMON BAMFORD
Chatterer	NICHOLAS VINCE
Browning	OLIVER SMITH
Ronson	ANGUS McINNES
Skinless Julia	DEBORAH JOEL
Officer Cortez	JAMES TILLIT
Officer Kucich	BRADLEY LAVELLE
Wheelchair Patient	EDWIN CRAIG
Workman 1	RON TRAVIS
Workman 2	OLIVER PARKER
Tiffany's Mother	CATHERINE CHEVALIER
Girl in Blood Boudoir	JACKIE ST. CLAIRE

They will tear your soul apart. Again.
Clive Barker's
HELLBOUND: HELLRAISER II
The Horror Continues.
NEW WORLD PICTURES IN ASSOCIATION WITH CINEMARQUE ENTERTAINMENT (USA) LTD.
PRESENTS A FILM FUTURES PRODUCTION HELLBOUND: HELLRAISER II
STARRING CLARE HIGGINS ASHLEY LAURENCE AND KEN CRANHAM WRITTEN BY PETER ATKINS FROM A STORY BY CLIVE BARKER
DIRECTOR OF PHOTOGRAPHY ROBIN VIDGEON B.S.C. EXECUTIVE PRODUCERS CLIVE BARKER & CHRISTOPHER WEBSTER
PRODUCED BY CHRISTOPHER FIGG DIRECTED BY TONY RANDEL
NEW WORLD INTERNATIONAL

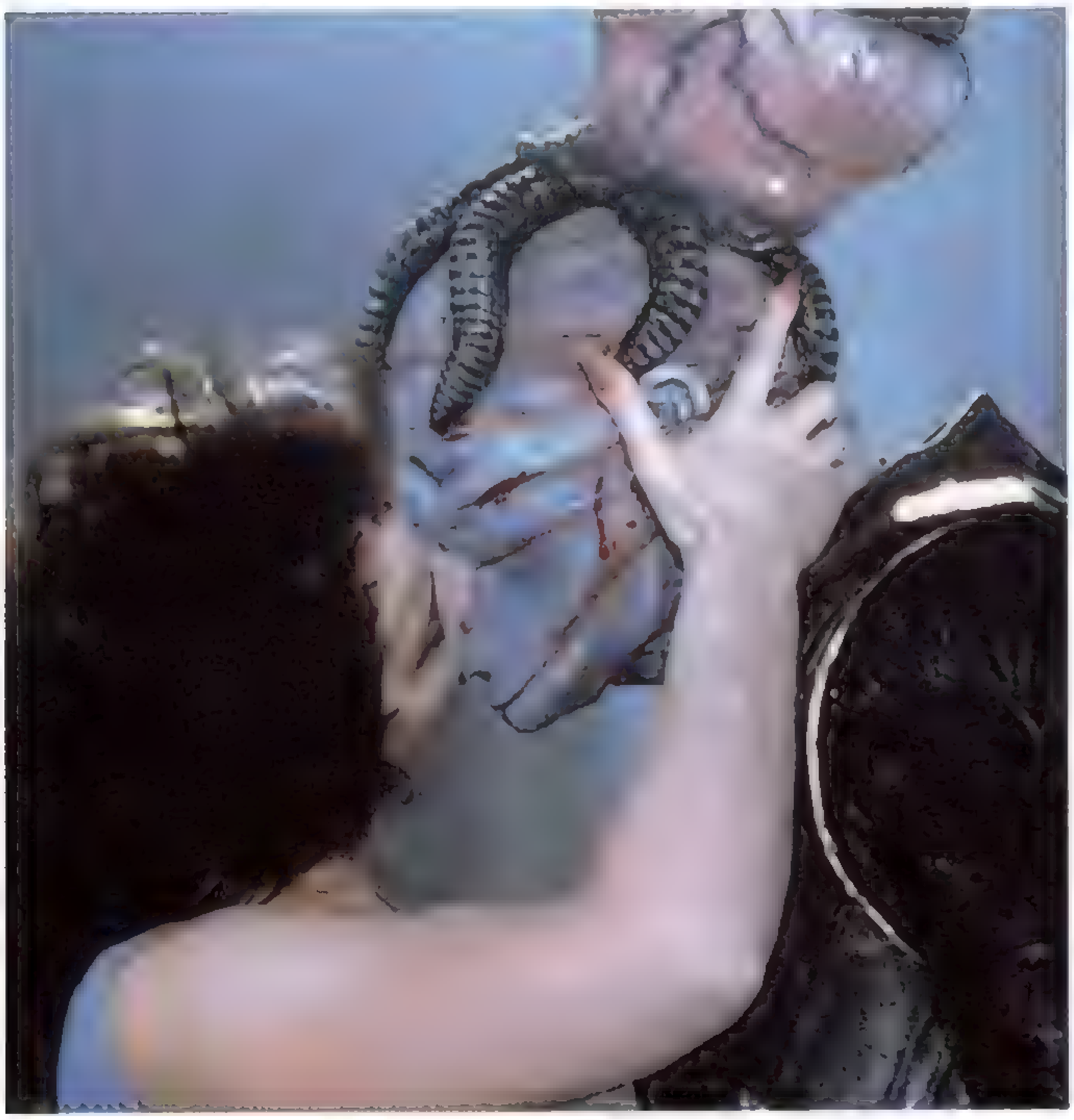
JULIA

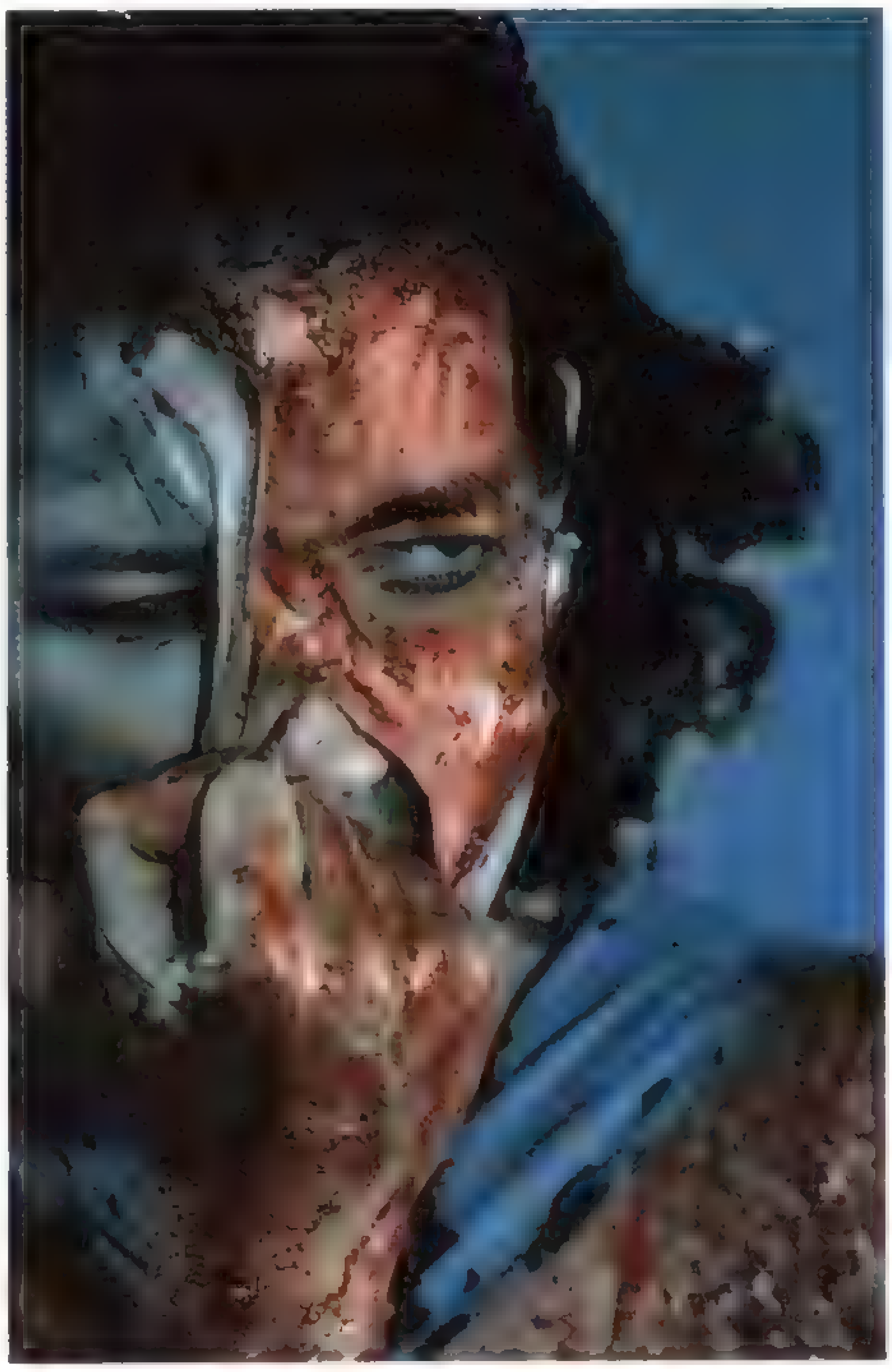
"My Daddy didn't believe in fairy tales, either... But some of them come true, Ronson. Even the bad ones."

– KIRSTY

"I'm not just the woman I was. I mean I'm something more than human. Oh, Kirsty. They didn't tell you, did they? I'm afraid they've changed the rules of the fairy tale; I'm no longer just the wicked stepmother. Now I'm the Evil Queen. So come on. Take your best shot, Snow White."

– JULIA





Skinless Julia

"Wait! The mattress. You've got to destroy it. She *died* on it, you see. The mattress. It's haunted now. She can come back...like Frank. *She can come back.*"

– KIRSTY

"Sssh. I'm sorry I startled you. But I think it's still here. I had to stop you going in there because I knew you'd cry out. Any normal person would. It...it's just *terrible*. Was I right? Is it terrible? Oh, you look awful. You poor boy. Come here... Come to Mother..."

– JULIA

KIRSTY

"Oh. No boxes. Such a shame. Time to play. No more deals, Kirsty. It's your flesh we want to experience, not your skill at bargaining. Go on. But trick us again, child, and your suffering will be legendary even in Hell."

– PINHEAD

"How can it send us back, child? We're already here. And so are you. Oh, Kirsty; so eager to play, so reluctant to admit it. But, please; feel free. Explore. We'll always be here... We have Eternity to know your flesh!"

– PINHEAD

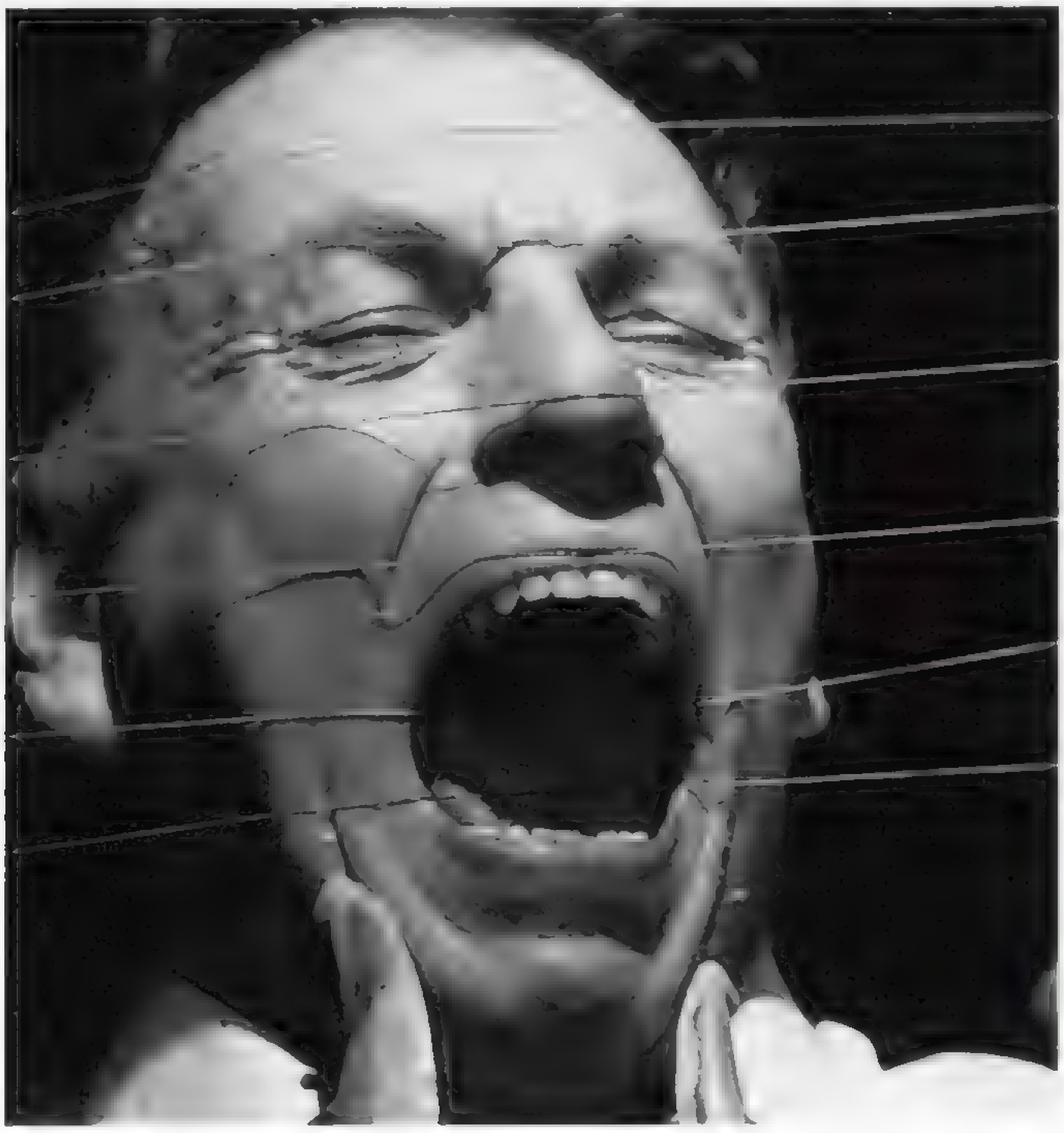
CHANNARD

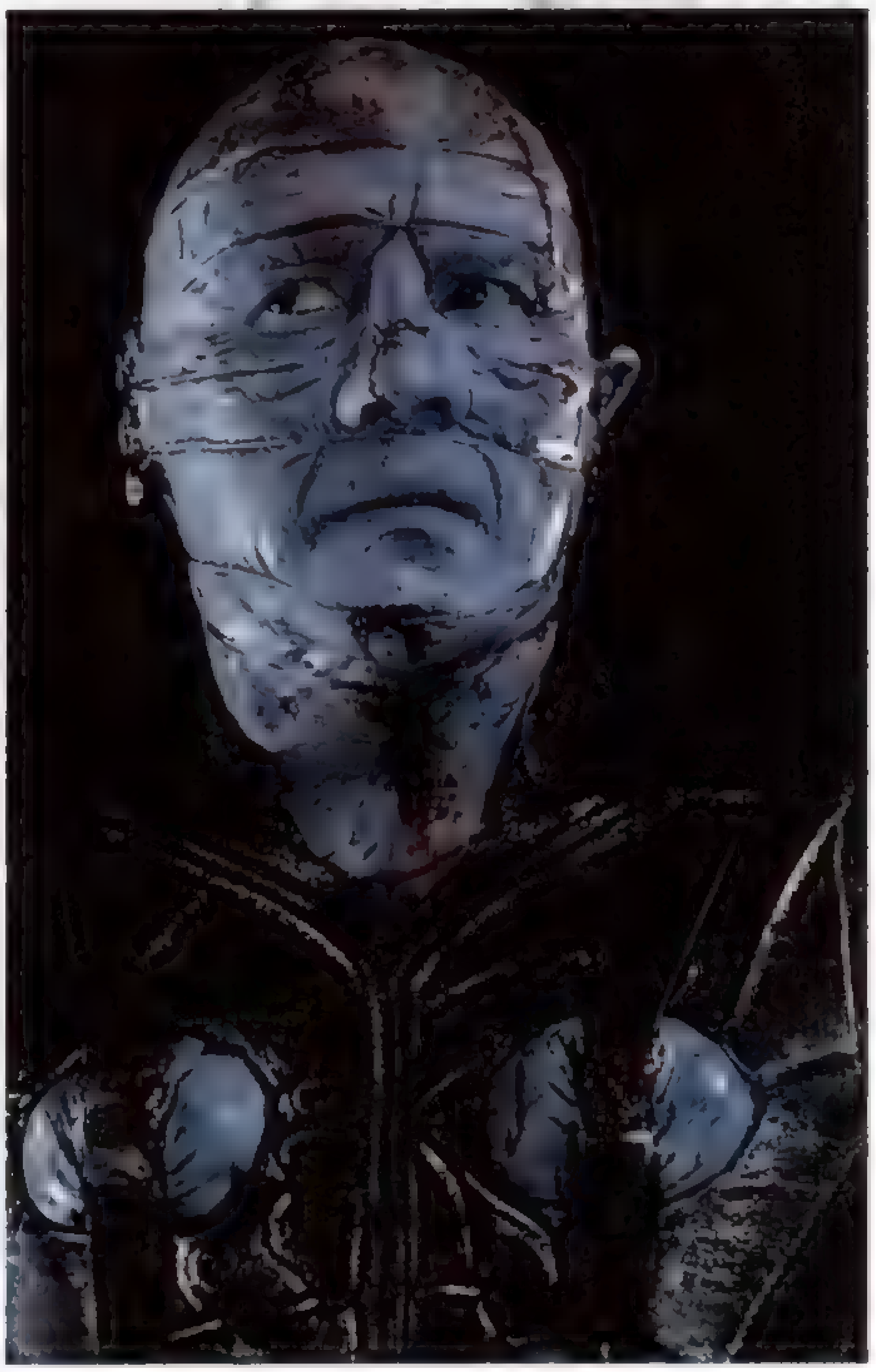
"It's what I've always wanted. You were almost enough, Julia, but...I have to see. I have to *know*. I planned for this moment for years but I never knew...I never guessed. It's enchanting. I never thought I would feel such feelings. And to think I hesitated..."

– CHANNARD

"The Doctor is in! Ah, girls. And how are we feeling today? You have your whole lives behind you now. Surgery is open, Tiffany. What was today's agenda? Ah, yes. Evisceration."

– CHANNARD





TIFFANY

"Sad, huh? She's been here six months. A complete mystery. No family. No visitors. She's completely alone. A nurse named her Tiffany. She never speaks. All she does is solve puzzles. All the time. Dr Channard feels it may be a good thing. Maybe, beneath her withdrawal, she's putting something in order."

– KYLE

FRANK

"Kirsty. Come to Daddy. What's the matter, Kirsty? It's only Frank. It's only Uncle Frank. Didn't you get my message? Oh, Kirsty. So ripe in your confusion, so luscious in your pain. Come on Kirsty. Grow up. When you're dead, you're *dead*."

– FRANK

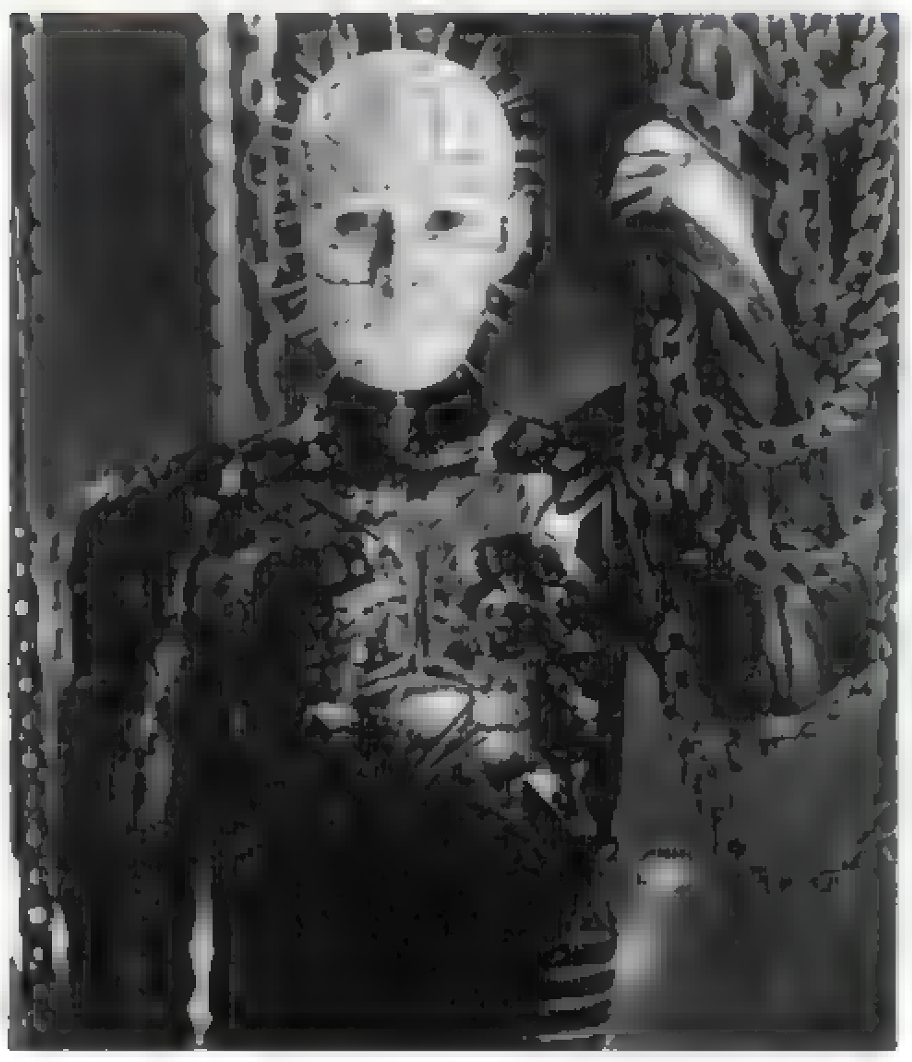
"Nothing personal, babe."

– JULIA

PINHEAD

"No, no, this one didn't escape. You told me you'd always been in Hell. You were wrong. Look at it. *Look. It's you.* It's you! You *haven't* always been as you are. You were *human*. Remember. Remember all your confusions. Think! You were *all* human!"

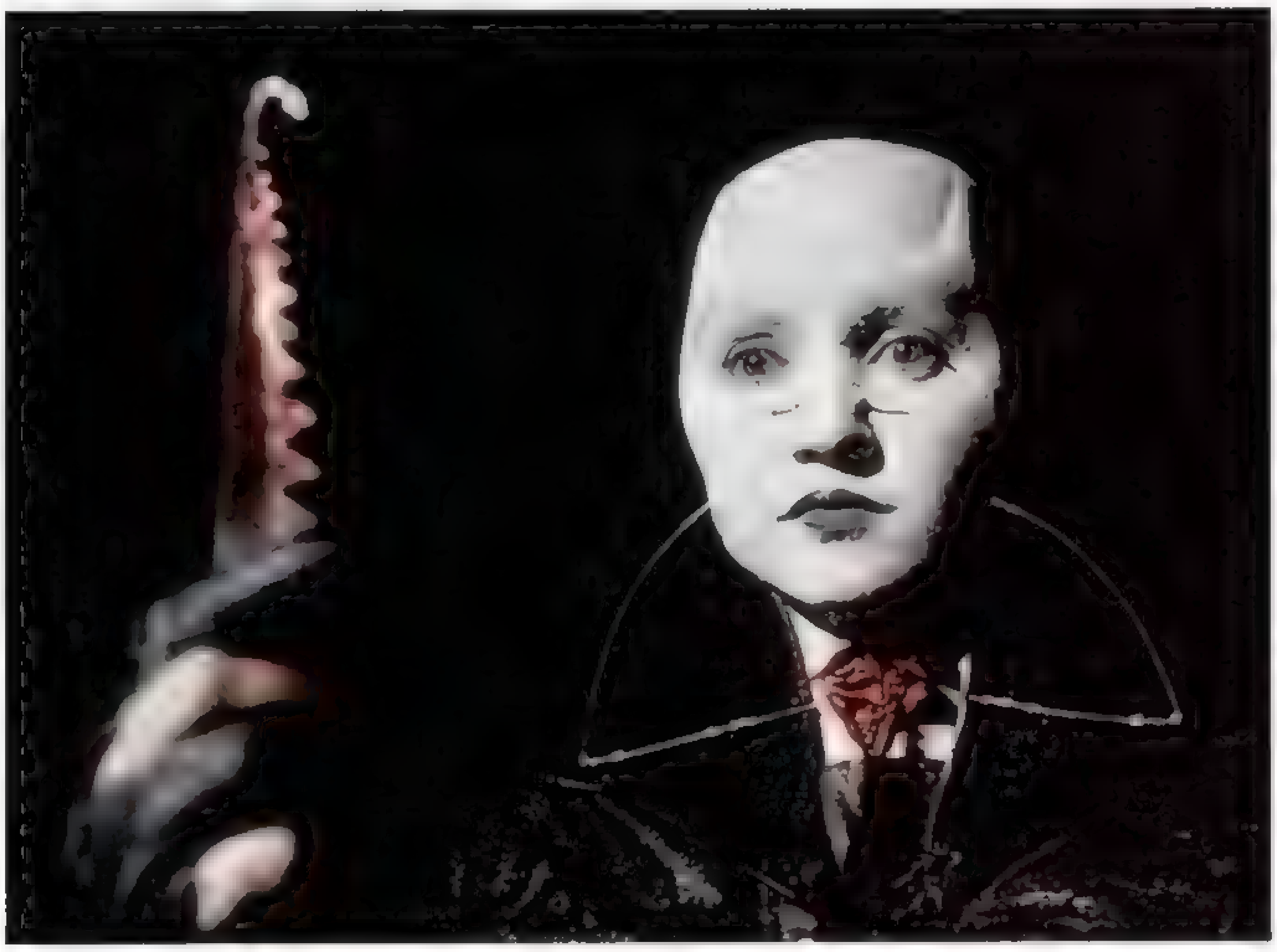
– KIRSTY

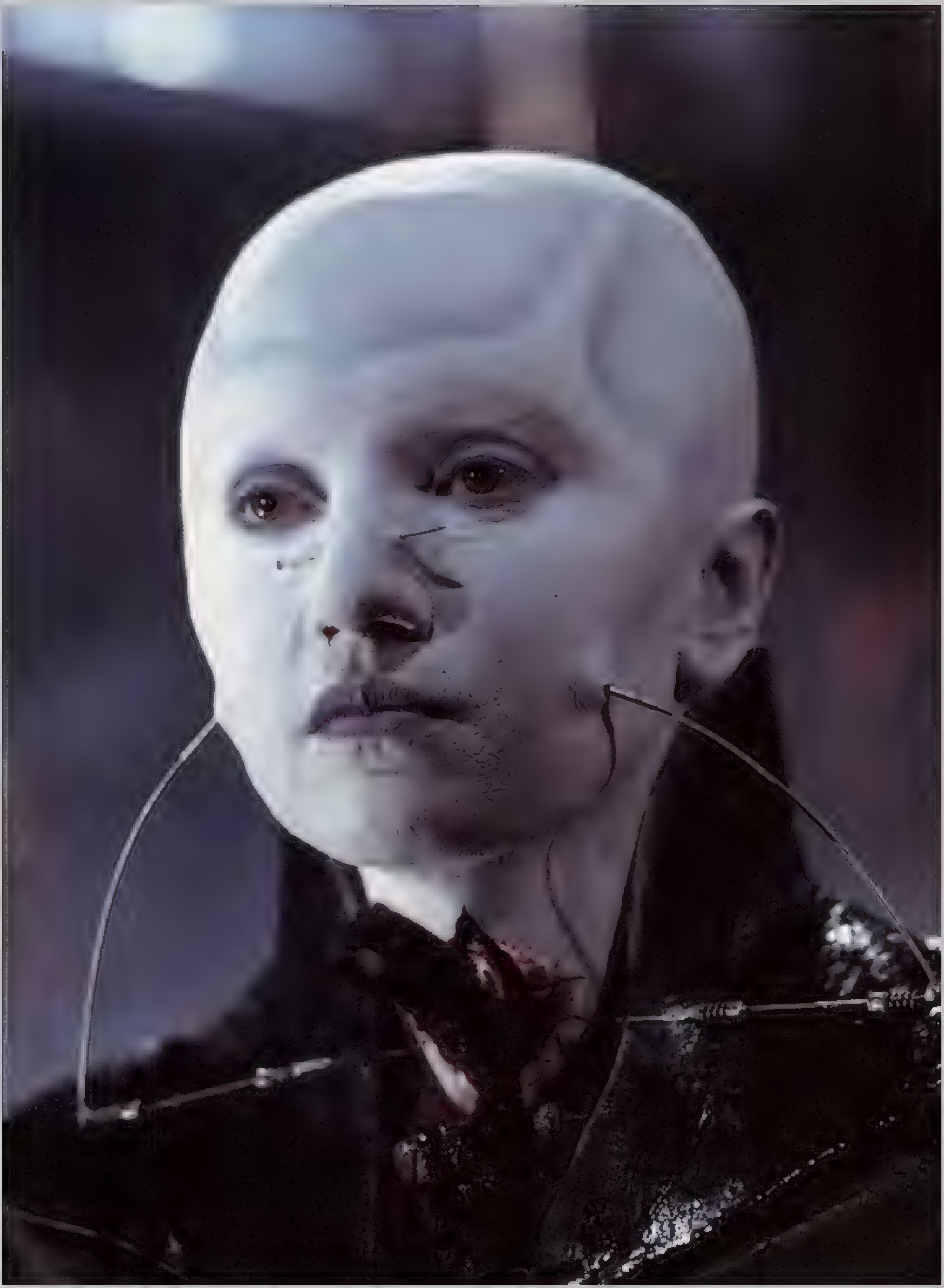


Female Cenobite

"Didn't open the box. And what was it last time? Didn't know what the box was. And yet we *do* keep finding each other, don't we? Perhaps you're teasing us. Are you teasing us? No more delays, Kirsty. No more teasing. Time to play."

– FEMALE CENOBITE





BUTTERBALL

"I saw it...him. But I got away. And I took the box. And I solved it. And they came. The Cenobites. The demons."

– KIRSTY

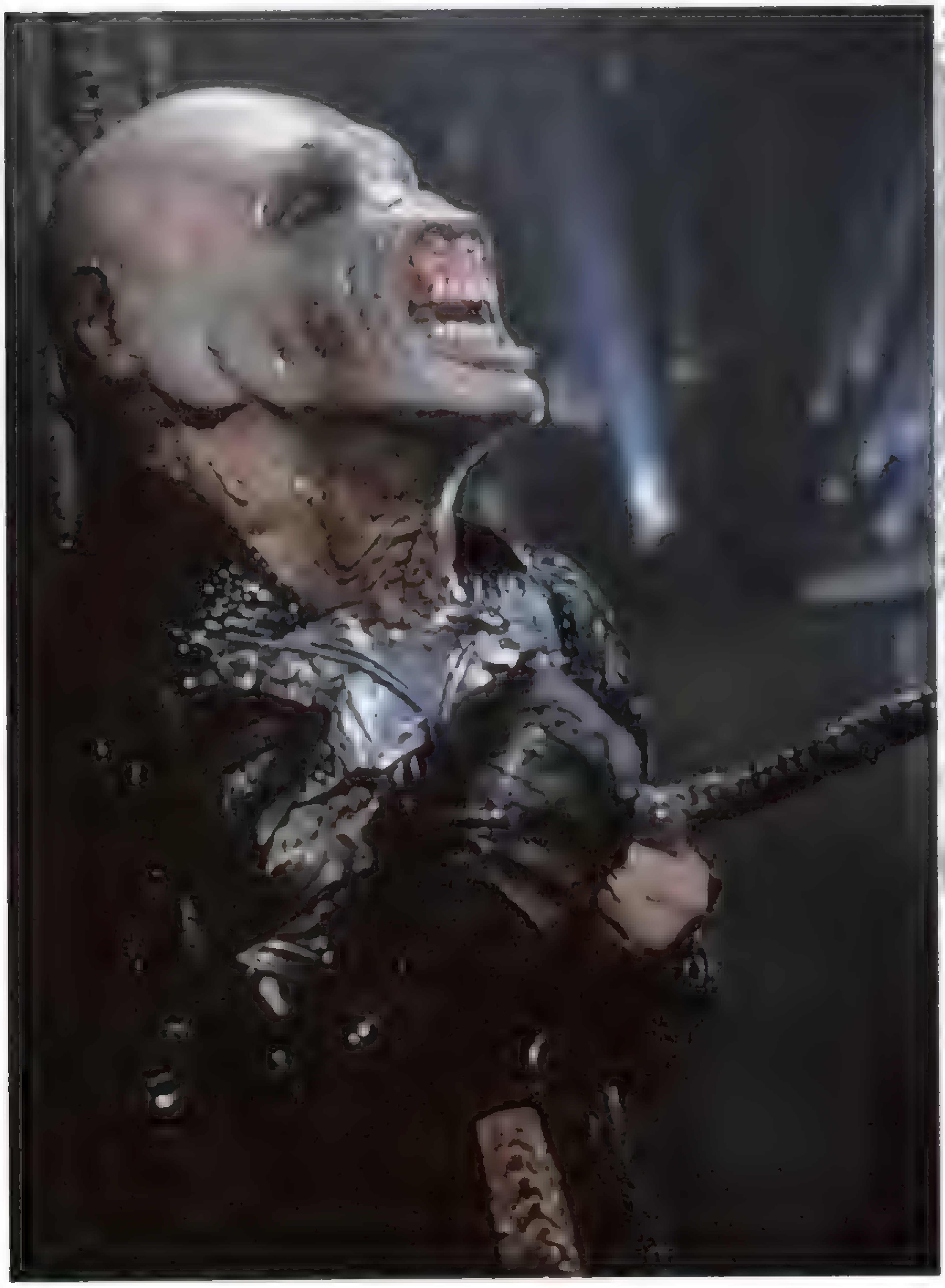
"Come. I have such sights to show you. This is what you wanted. What you wanted to see. Go back? What on earth makes you think you can go back? No. No limits. No day trips. Here you are. Here you stay. And forward the only way to go."

– JULIA

CHATTERER II

"But you wanted this. You wanted to see. You wanted to know. And here it is. The heart of Hell. Leviathan. Why do you think I was allowed to go back? For you? No, it wanted souls. And I brought you. And you wanted to know. Now you know. And I wanted everything. Now everyone's happy."

– JULIA



HELLRAISER III
HELL ON EARTH

The marbled features of Pinhead are amongst the writhing figures and distorted faces etched into the surface of an intricately carved pillar bought by rich and spoiled nightclub owner J.P. Monroe.

When Joey Summerskill, a young and ambitious television reporter, witnesses the bizarre death of a teenage boy torn apart by chains in a hospital emergency room, she discovers from the boy's trendy girlfriend, Terri, that the chains emerged from a small puzzle box which the boy stole from the pillar displayed in J.P.'s club.

While Joey and Terri investigate the origins of the puzzle box, J.P. accidentally spills a few drops of blood on the pillar, releasing the imprisoned soul of Pinhead. Finally freed from the pillar by J.P.'s hedonistic greed, Pinhead walks the earth again in an orgy of blood and desire, creating an army of new Cenobites from the transmutated flesh of his victims to reclaim the box and set him free from the powers of Hell forever.

Through video tape interviews with Kirsty Cotton recovered from the Channard Institute, Joey and Terri learn about the demonic Cenobites and the power of the Lament Configuration box, the only means of sending Pinhead back into the Outer Darkness.

Joey, whose dreams are tortured by recurring visions of her dead father, and Terri, who would give anything to dream at all, are all that stand in Pinhead's way; and before the battle between good and evil reaches a final, incredible confrontation, dreams become reality as they receive help from a very unexpected source...

Trans Atlantic Entertainment presents
a Nostradamus Pictures Production of
an Anthony Hickox Film

HELLRAISER III: HELL ON EARTH

Starring
TERRY FARRELL DOUG BRADLEY
PAULA MARSHALL KEVIN BERNHARDT

Special Effects Coordinator	BOB KEEN
Director of Photography	GERRY LIVELY
Edited by	CHRISTOPHER CIBELLI
Music by	RANDY MILLER
Production Designer	STEVE HARDIE
Associate Producer	OLIVE McQUEEN
Original story by	PETER ATKINS and TONY RANDEL
Based on characters created by	CLIVE BARKER
Written by	PETER ATKINS
Produced by	LAWRENCE MORTORFF
Directed by	ANTHONY HICKOX

Joey Summerskill	TERRY FARRELL
Pinhead/Elliott	DOUG BRADLEY
Terri	PAULA MARSHALL
J.P. Monroe	KEVIN BERNHARDT
Doc/Camerahead	KEN CARPENTER
Joey's Father	PETER BOYNTON
Sandy	AIMEE LEIGH
Bum	LAWRENCE MORTORFF
The Priest	CLAYTON HILL
Derelict	LARRY KUPPIN
CD the DJ	BRENT BOLTHOUSE
Brad	PHILIP HYLAND
Bob	GEORGE LEE
Bill the Bouncer	DAVID YOUNG
Douglas the Bouncer	RON NORRIS
Female Cop	SHANNA TEARE
Male Cop	BOBBY BRAGG
Second Male Cop	BOB STEPHENS
Paramedic 1	ROB TREVEILER
Paramedic 2	CHRIS FREDERICK
Brittany Virtue	SHARON PERCIVAL
Soldier 1	PAUL VINCENT COLEMAN
Soldier 2	ANTHONY HICKOX
Young Guy	STEVE PAINTER
Rick the Barman	PETER ATKINS
Black Poodle	MINNIE DAVIS

Special Appearance by
ASHLEY LAURENCE as Kirsty

Pinhead's back
and this time he's brought some friends
for the final battle.
CLIVE BARKER
presents
HELLRAISER III
HELL ON EARTH

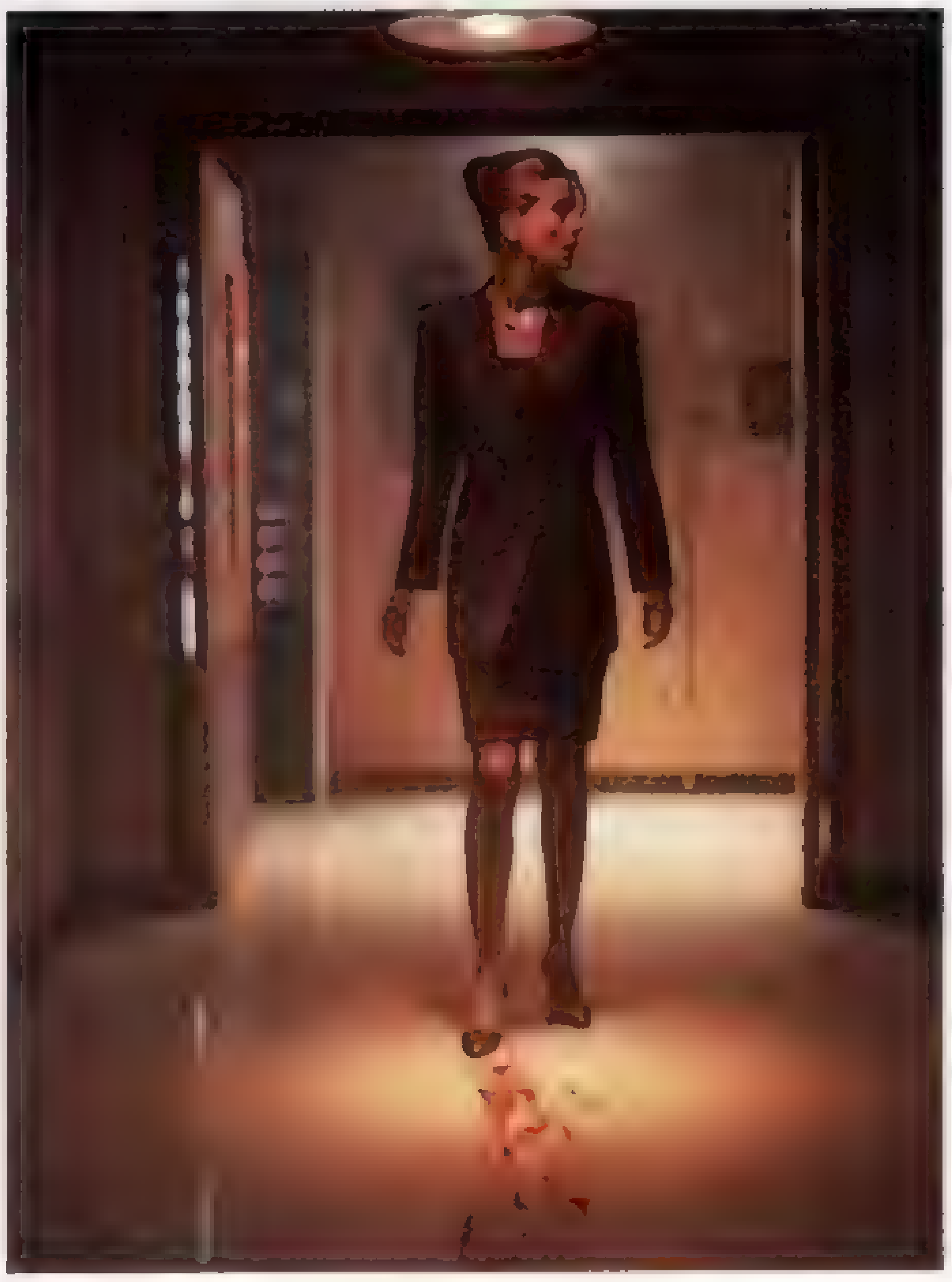
JOEY

"It's unbearable, isn't it? The suffering of strangers. The agony of friends. There's a secret song at the centre of the world, Joey, and its sound is like razors through flesh. Come, you can hear its faint echoes now. I'm here to turn up the volume. Here to press the stinking face of humanity in the dark blood of its secret heart. You can't stop me, child. But you don't have to hear the music. Just give me the box and I'll free you from the future. Just come here and die - while you still have the option of doing it quickly! Spirited. Good. I'll enjoy making you bleed. I'll enjoy making you enjoy it."

– PINHEAD

"Play with this, Pinhead!"

– JOEY



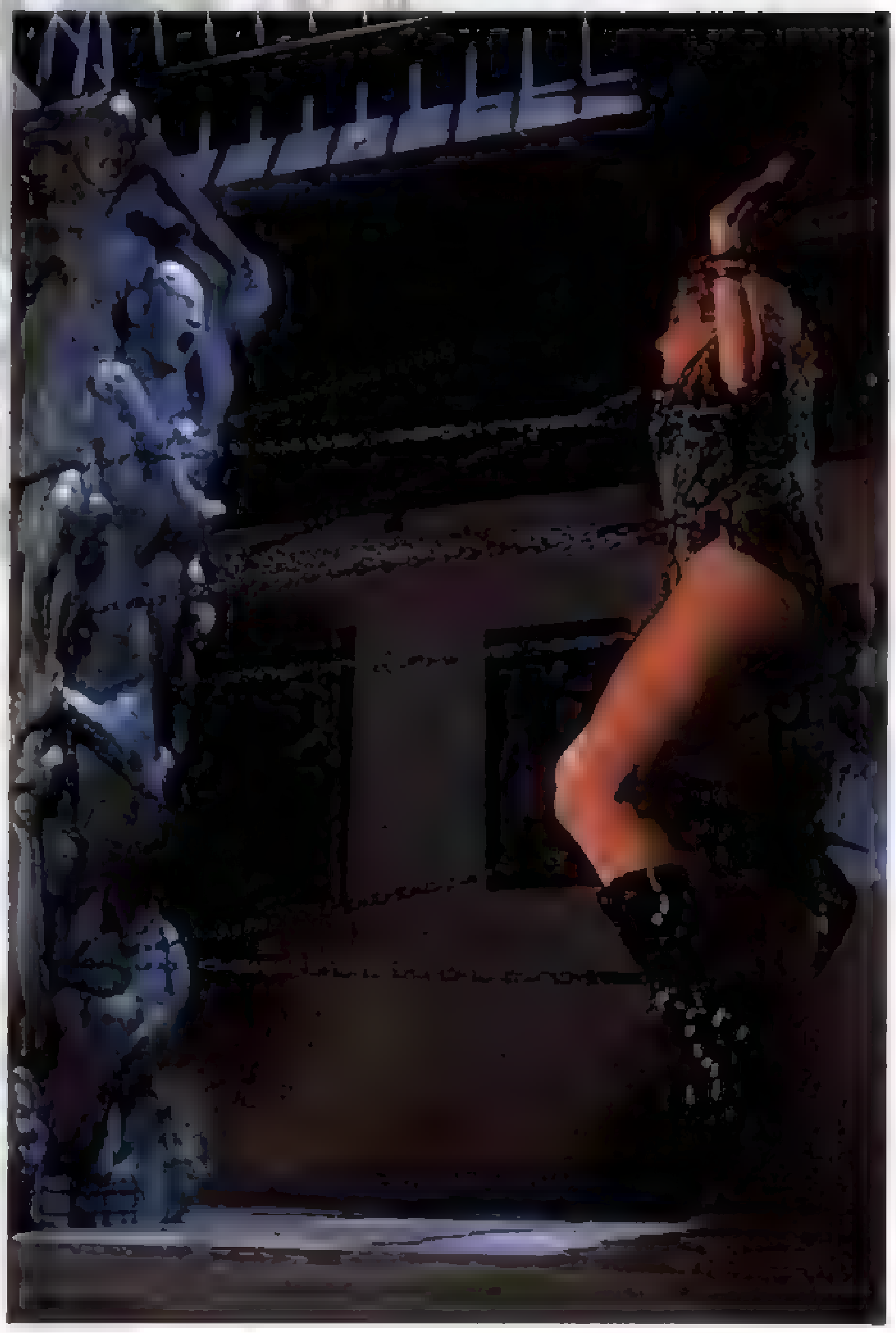
PILLAR OF SOULS

"What did you see? The same as I. Appetite sated. Desire indulged. A miniature of the world and how it will succumb to us.

How uncomfortable that word must feel on your lips. Evil. Good. There is no Good, Monroe. There is no Evil. There is only the flesh and the patterns to which we submit it. Don't flee from yourself. If you have a quality, be proud of it. Let it define you. Whatever it is. By helping me, you will help yourself...

You want to. You always have. Look at your pictures. Your sculptures. Look at those tawdry representations and...imagine. Imagine a world of the body as canvas. The body as clay. Your will and mine as the brush and the knife."

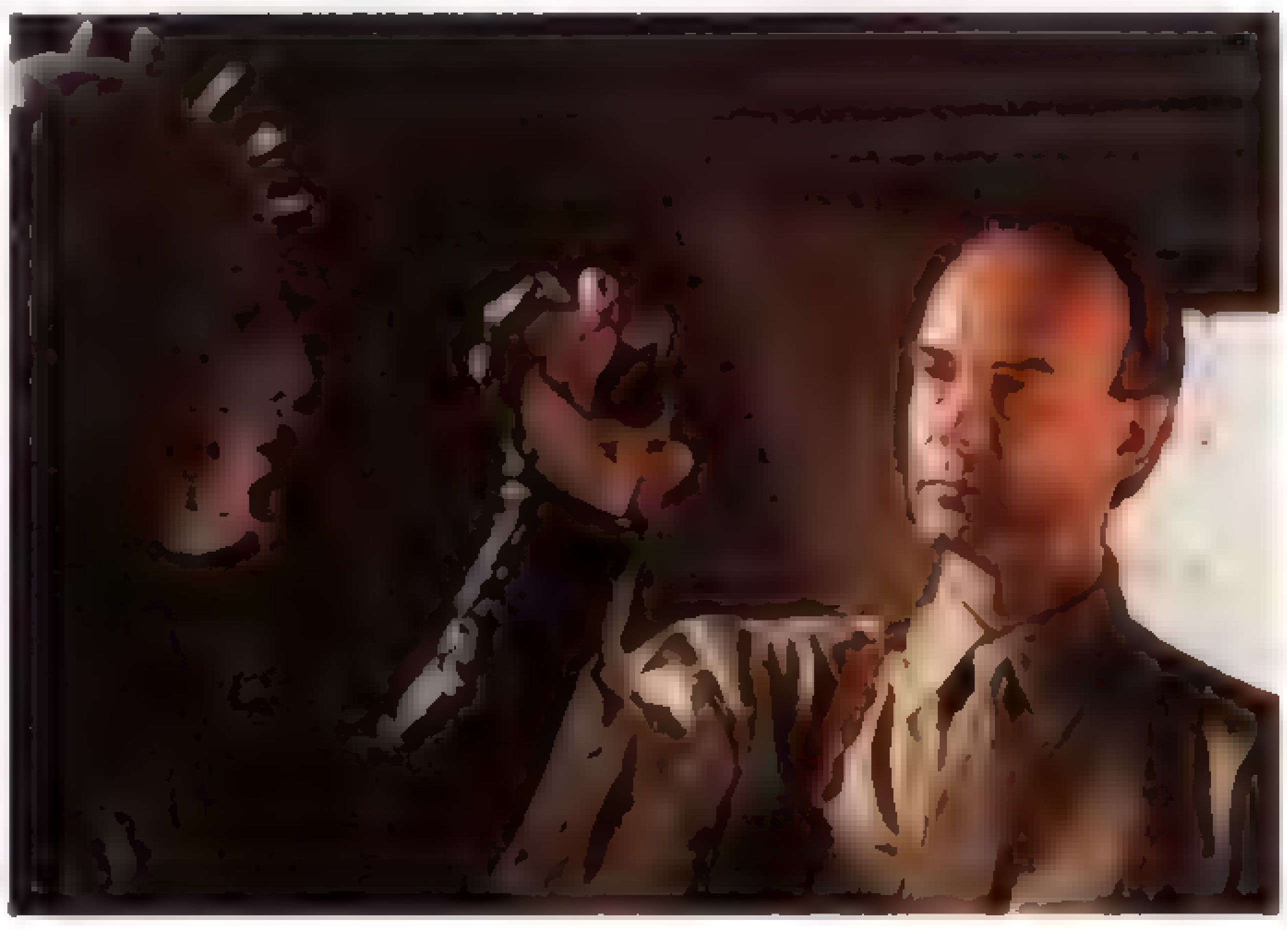
– PINHEAD



ELLIOTT & PINHEAD

"I was an explorer of forbidden pleasures. Opening the box was my final act of exploration, of discovery. I found the monster within the box. And it found the monster within me. For decades I served Hell with no memory of my former life until a friend released me. Monster as I was, I was bound by laws. Hell has its commandments, too. The box had to be opened to let me out. The truly innocent were safe. No longer. The shell of the beast has been fleshed. What I was is out there in your world. Unbound. Unstoppable."

– ELLIOTT



Joey & Elliott

"There were days in this war when the newly dead were numbered in the tens of thousands. They called it the war to end all wars. It didn't. You lost your father in another war. And your dreams of finding *him* let me find *you*. The war pulled poetry out of some of us. Others it affected differently. I was like many survivors. A lost soul with nothing left in which to believe. We'd seen God fail, you see. So many dead. For us He, too, fell at Flanders. Thousands drank themselves to death. I went further. 'Lost soul'? I didn't even know what the phrase meant."

– ELLIOTT

PINHEAD

"Human dreams - such fertile ground for the seeds of torment. You're so ripe, Joey. And it's harvest time. Save your tears. We'll reap your sorrow slowly. We have centuries to discover the things that make you whimper. You think your nighttime world is closed to me? Your mind is so naked. A book that yearns to be read. A door that begs to be opened."

– PINHEAD

Terri Cenobite

"It's just I don't dream. Never have. Maybe it'd help if I slept sometimes. Just kidding... No, so it's always neat for me to hear about dreams. I'm jealous. It's like everybody has another world except me. You know what I mean? All I know is - this is it for me. Just me, my bag, and a series of shithead boyfriends. It'd be good to see something else. Have a nighttime life. Be somebody different."

– TERRI

"You're at the door of dreams. There are two keys in this room. One is in the pocket of this fool. You could take it out without me reaching you. Probably. And let yourself back in to the world you've always known; banal, hopeless, dreamless. The other is the key to dreams. To black miracles and dark wonder. Another life of unknown pleasures. It's yours. Complete the pattern. Solve the puzzle. Turn the key. I have such sights to show you."

– PINHEAD

"I can dream now, Joey. Oh, you wouldn't believe what I can dream of now."

– TERRI CENOBITE

J.P. CENOBITE

"I am a dark star rising. I was bound to another's system by a soul I once possessed. My God was diamond and black light. And I was his Dark Pope. All that is changed. A terrible beauty is born. Born again of blood and desire. There is a place at my right hand, Monroe, for a man of your tastes. Tastes I can help you indulge: Flesh. Power. Dominion."

– PINHEAD

"Relax. It's better than sex."

– J.P. CENOBITE

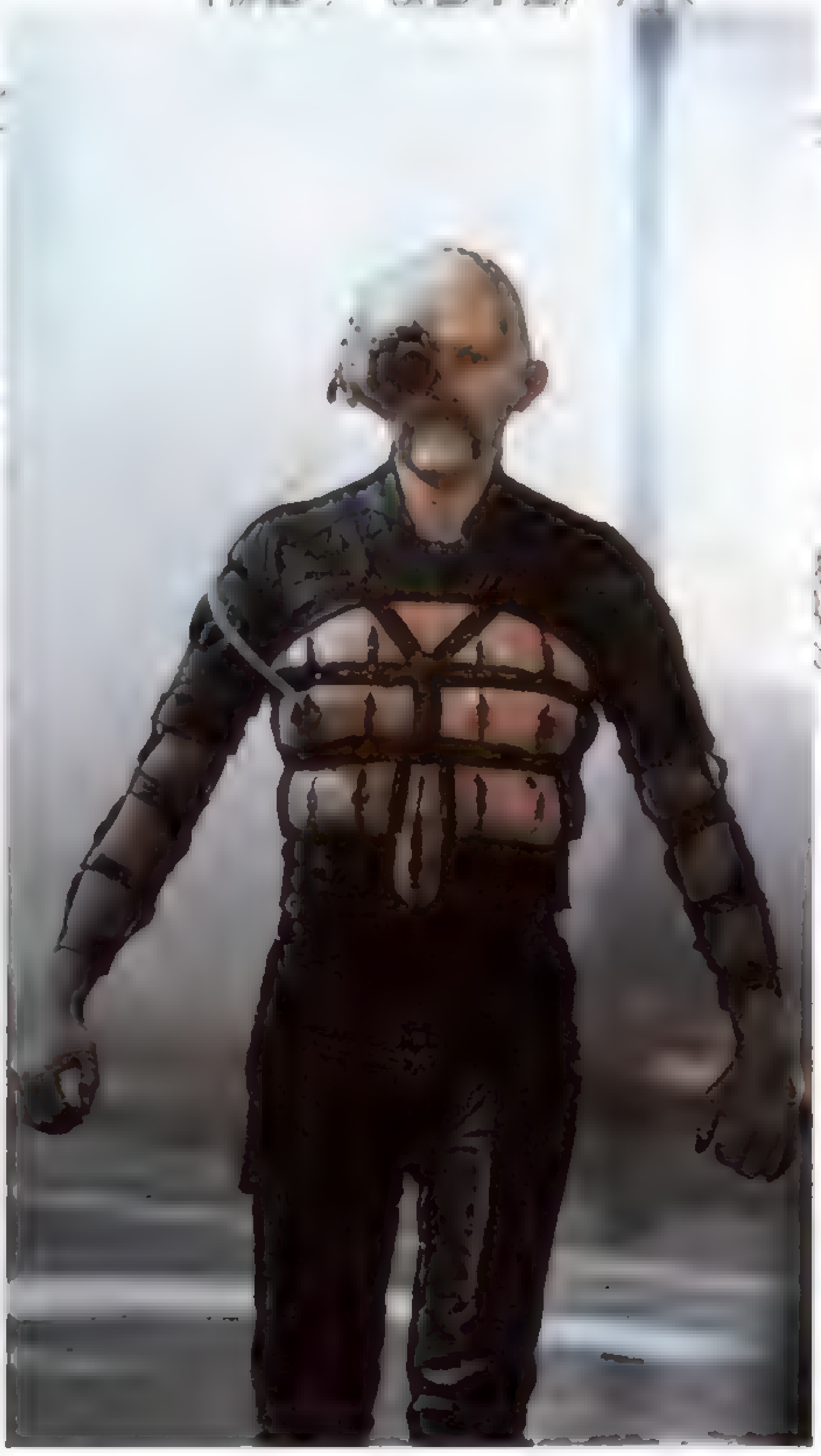
CAMERAHEAD

"They're handmade, Joey. Shadows of my old troops. Over-eager. But let them play. Our game will come later. And down the dark decades of your pain this will seem like a memory of Heaven."

– PINHEAD

"Have you seen what he did to me, you little bitch? Have you seen? Ready for *your* close-up, Joey?"

– CAMERAHEAD



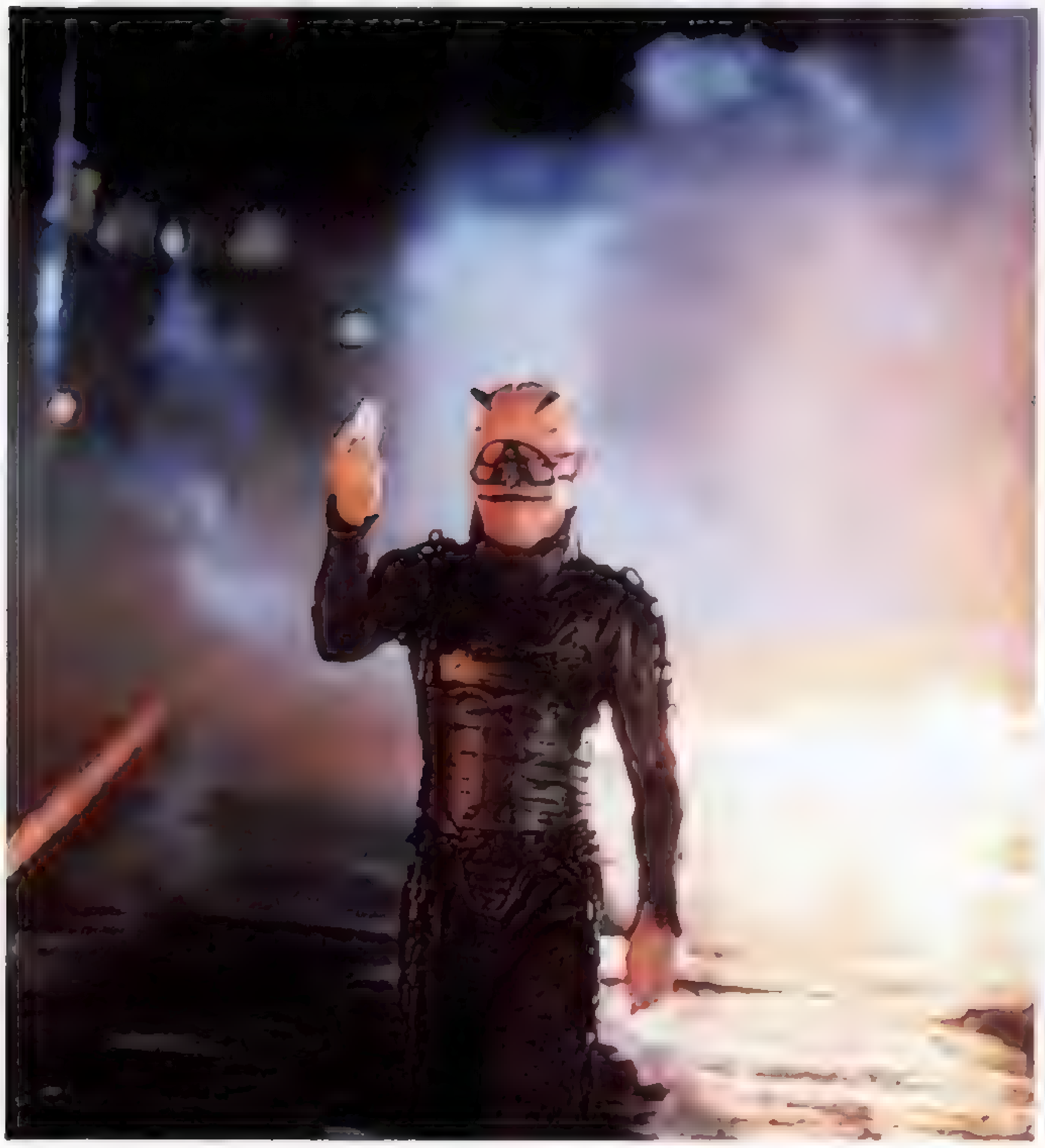
C.D.

"Solving the puzzle means opening the box. Opening the box means opening doors. And there are some doors you don't want to open And it may be metaphorical to you, Doctor, but you haven't had some blue-faced bastard come at you with hooks and chains. It isn't delusion, it isn't psychosis. It's reality. It's reality. Maybe not this reality...but there are others. I've seen them."

– KIRSTY

"More friends come to play with you, Joey."

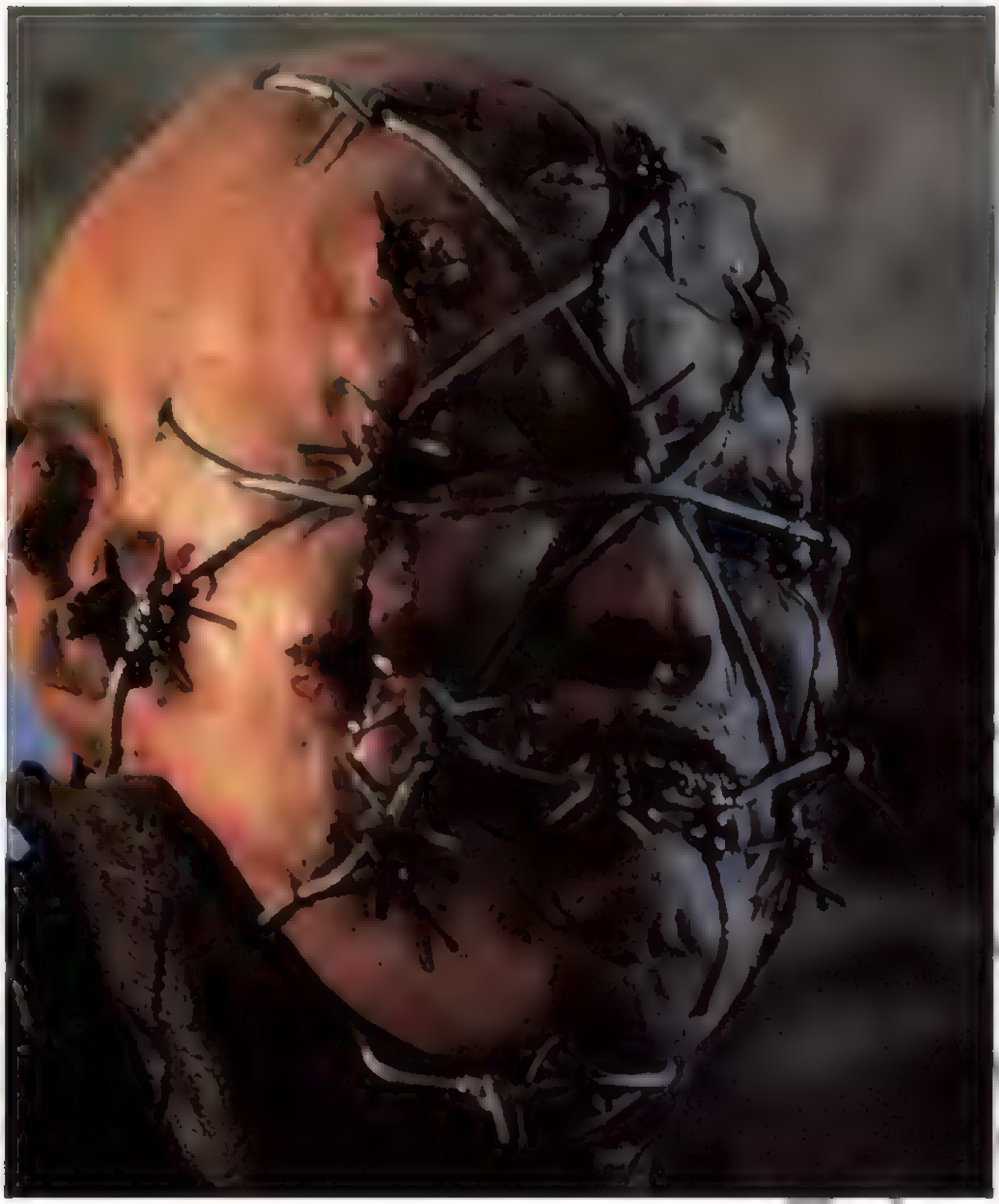
– PINHEAD



Barbie

"The box. I don't know where it came from. I don't know who made it or why. I only know what it does. It hurts. It hurts. I don't know. It kind of opens itself. Your fingers move. You learn. It wants to open, that's the thing. And it knows when you want to open it. And it helps. And it opens. And then they come. The Cenobites. The demons. You might think it's delusion, but it's not. I saw them. I looked into their eyes and they looked back at me. Creatures from Hell."

– KIRSTY



HELLRAISER III:

CREATING THE CENOBITES

BY STEPHEN JONES

Pinhead is back. The Black Prince of Hell from Clive Barker's box office hit *Hellraiser* (1987) and the successful sequel *Hellbound: Hellraiser II* (1988), is reborn in blood and desire to walk the earth again in search of human souls.

In *Hellraiser III: Hell on Earth*, Pinhead (Doug Bradley) is recalled from Hell's Pillar of Souls by rich, spoiled nightclub owner J.P. Monroe (Kevin Bernhardt) to conjure dark miracles and grant dark desires.

Only television news reporter Joey Summerskill

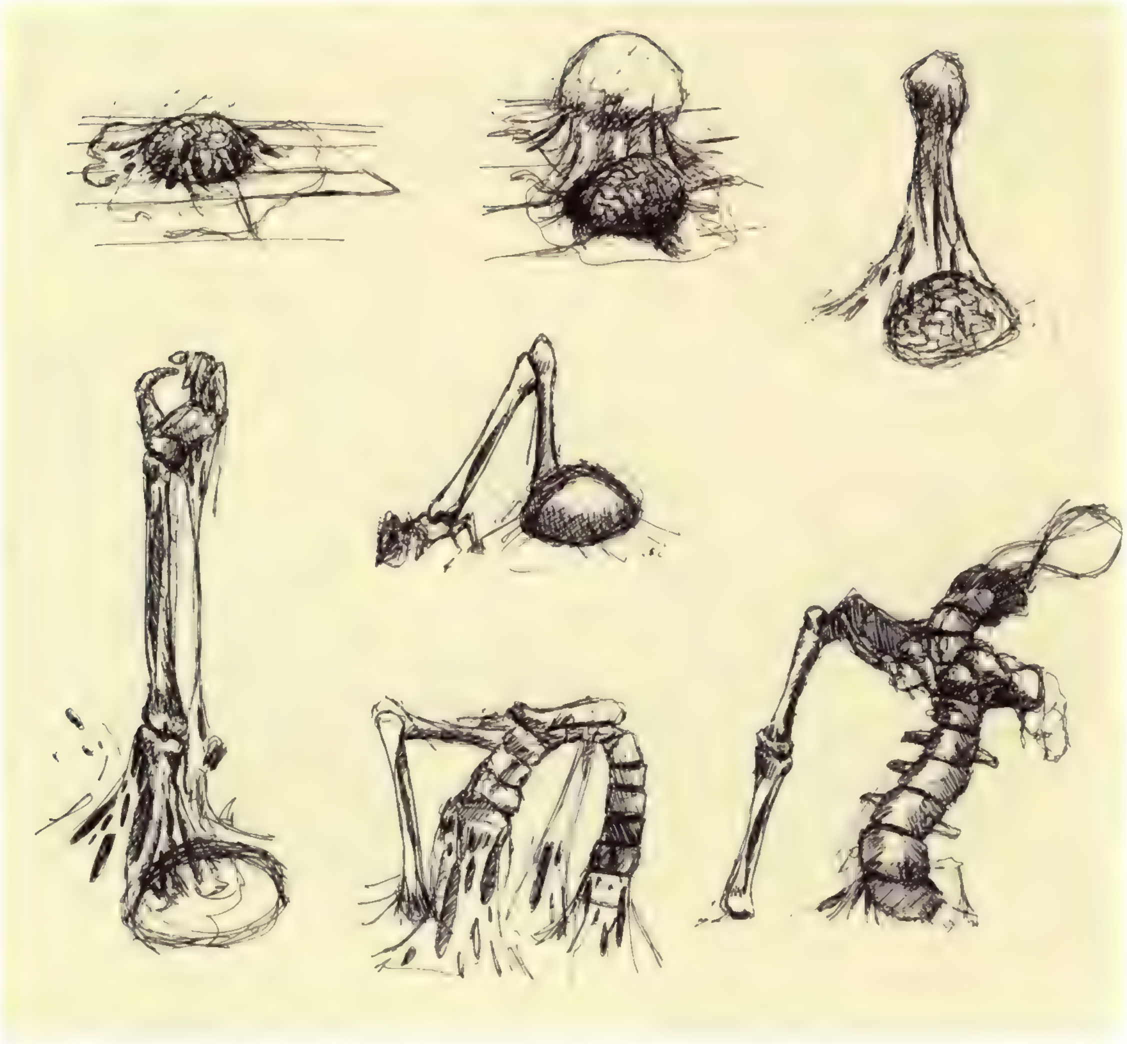
Above: *Pinhead tastes his first victim in* Hellraiser III: Hell on Earth.
Right: *Bob Keen and Cenobite friends on* Hellraiser III: Hell on Earth.

(Terry Farrell) and Terri (Paula Marshall), the young drifter she befriends, know how to destroy the demon - but this time Pinhead uses the promise of pleasure and pain to create an army of pseudo-Cenobites from the transmutated flesh of his victims to regain the Lament Configuration box that could hurl him back through the dimensions forever...

Hellraiser III: Hell on Earth takes the hugely popular *Hellraiser* saga to new heights of terror and imagination as it expands on Clive Barker's original

"The first time I ever saw Bob Keen's special effects, I almost got physically sick - that's actually a compliment!"

TERRY FARRELL (Joey)



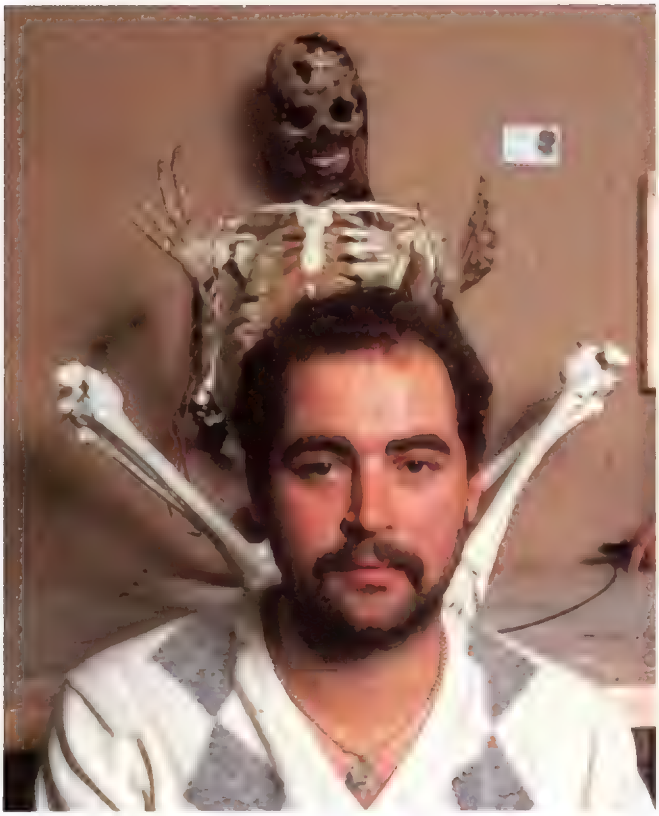
Above and opposite: *The original storyboard sequence for the birth of Frank from* Hellraiser.

concepts, reintroducing such established characters as Pinhead and Kirsty Cotton (Ashley Laurence), while adding a whole new cast - including five new Cenobites - to the ever growing *Hellraiser* mythos. Once again, the incredible special make-up effects of Bob Keen and his Image Animation team resurrect some of the most original and fascinating concepts in horror movies - much to the delight and expectation of the series' millions of fans throughout the world.

"The most important thing for us was to come up with Cenobites that would be even better than those in the first two films," explains Keen, who has been involved with all three *Hellraiser* movies and, as special effects coordinator and director of the second unit on

Hellraiser III, remains one of the major links in the series. "It was a challenge to say the least," he continues. "Pinhead was back, to form the link, but to improve upon Chatterer, Channard, Butterball and the Female Cenobite we knew would be difficult. I think our strength was that everyone in the crew wanted to better the first two movies, so a lot of time and energy was spent on this film, and it is a credit to them that *Hellraiser III* is so far advanced from its predecessors."

Keen began working with special make-up effects on such films as *Return of the Jedi*, *The Dark Crystal* and *The Neverending Story*. In 1987, he formed Image Animation, now based at Pinewood Studios, just outside London. The company employs a young team



Above: *Early Cenobite design by Clive Barker for* Hellraiser.
Left: *Special make-up effects designer Bob Keen and the unused Frank Monster from* Hellraiser.
Below: *Image Animation's original Frank Monster, cut from* Hellraiser.

of designers, model-makers, artists, technicians and engineers to create the effects on a wide range of projects, including all three *Hellraiser* movies, *Nightbreed*, *Candyman*, *Children of the Corn II: Deadly Harvest*, *Waxwork* and *Waxwork II: Lost in Time*, *Hardware*, *Highlander* and *Highlander II: The Quickening*, *The Lair of the White Worm*, *The Unholy*, the Michael Caine version of *Jekyll & Hyde* and the TV mini-series *Chimera*.

"*Hellraiser III* was definitely a challenge. The difference between this film and the previous movies was the level of technical complexity involved. We introduced mechanics into some of the Cenobites, along with a new look, and our goal was always trying to better what we did before. This time we really pushed the envelope and gave ourselves our own nightmares. I always wanted to go further with the Cenobites, right from day one, but you have to establish something before you can let it fly.

"*Hellraiser* really established what the Cenobites were going to be like, but not with the level of detail

we could have gone into. And *Hellbound* concentrated pretty much on the same characters, although we learned a little more about Pinhead and added Channard. *Hell on Earth* gave me the opportunity to come up with five completely new Cenobites, but I also wanted to build upon the rules and storylines we established in the previous pictures. I particularly wanted to make sure that the three lead Cenobites - J.P., Terri and Camerahead - were really strong characters as well as strong images, and when people see the new Cenobites they will see that they're weird, they're wonderful, they're different. But they're still Cenobites."

So how difficult was it for Keen to come up with the concept of five new creatures to do Pinhead's bidding? "I had the luxury of a couple of years to come up with new ideas for Cenobites," he explains. "I think if I'd done *Hell on Earth* straight after *Hellbound* then it might have been difficult. Also, I've probably seen the first two movies hundreds of times now, and you start finding things you wish you could change. However, if *I* and *II* were difficult to top with *III*, then *III* will be even harder to top with *IV*, and so on. I want to keep it that way. It is important that, as sequels, the series doesn't fall into the normal routine of diminishing storylines and diminishing effects."

Keen is also adamant that the character of Pinhead, who only appeared briefly in the first two films, is essential to the continuing success of the *Hellraiser* series. "We wouldn't have had a picture if there wasn't Pinhead and there wasn't Doug Bradley. He is the

Below: *Frank steps out in* Hellraiser.
Bottom left: *A reborn Frank in a sequence cut from* Hellraiser.
Bottom right: *Dr Channard in* Hellbound: Hellraiser II.

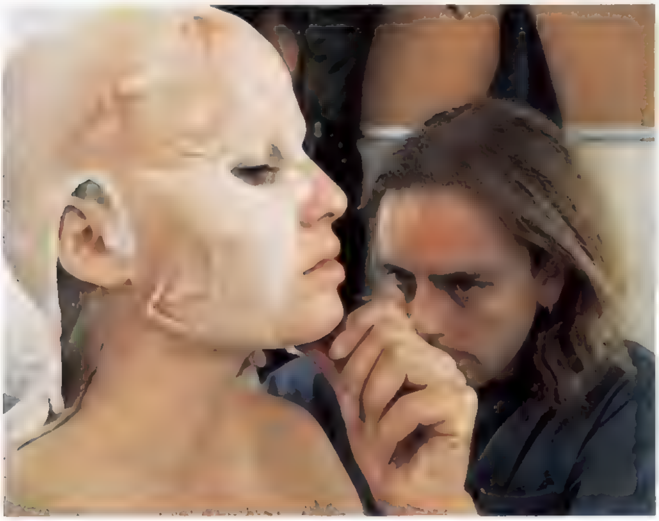
central character and the follow-through from the previous films. This time he is referred to as 'The Black Pope of Hell' and 'The Angel of Suffering', and he makes this film work. Before we shot any of Pinhead's scenes we could have been working on any other movie. But as soon as Doug delivered his first lines then we all knew we were working on a *Hellraiser*."

"It was over three years since we wrapped on *Hellbound*," recalls actor Doug Bradley, who has portrayed Pinhead in all three *Hellraiser* movies. "And it had been a long wait during that time, with several false starts. So when the call finally came saying we were doing *Hellraiser III*, it was an enormous relief. Over the past few years I spent a lot of time at conventions and in interviews talking about Pinhead and answering questions about the character. So when it came to playing him again, I suddenly felt incredibly nervous. I was actually worried that I would not remember how to do it! But I needn't have worried. He was there, waiting.

"However, there are significant differences between the Pinhead in *Hellraiser III* and the previous movies. Principally, in the first two films, we established very strongly that he worked through the Lament Configuration box; if you never come into contact with it, or even if you do but you never actually solve the puzzle, then you are never going to confront him. There is actually a line in the script, 'The innocent are safe'. Well, they *were* safe.

"At the end of *Hellbound* we split the character into

Below: *Terri Cenobite in* Hellraiser III: Hell on Earth.
Bottom left and opposite: *Mark Coulier turns Paula Marshall into Terri Cenobite in* Hellraiser III: Hell on Earth.
Bottom right: *Unused Cenobite design.*



"I was nervous about the Cenobite make-up because I'm a little claustrophobic. But it was fun. How often does a girl get to play a monster?"

-**PAULA MARSHALL** (Terri)

the human and Cenobite parts, and the human side saved Kirsty and Tiffany. We last saw Pinhead frozen on the torture pillar, and it's through that pillar that the character is reincarnated. The whole of *Hellraiser III* is driven by the questions of how Pinhead is reincarnated, and what happens when he is. This time we meet a Pinhead who is freed from the rules, the laws and the constraints of the Lament Configuration, and *Hell on Earth* tells you he's out there, on the streets. This also is a more sinister, a more glibly malevolent character, who this time is prepared to - and does - get his hands dirty."

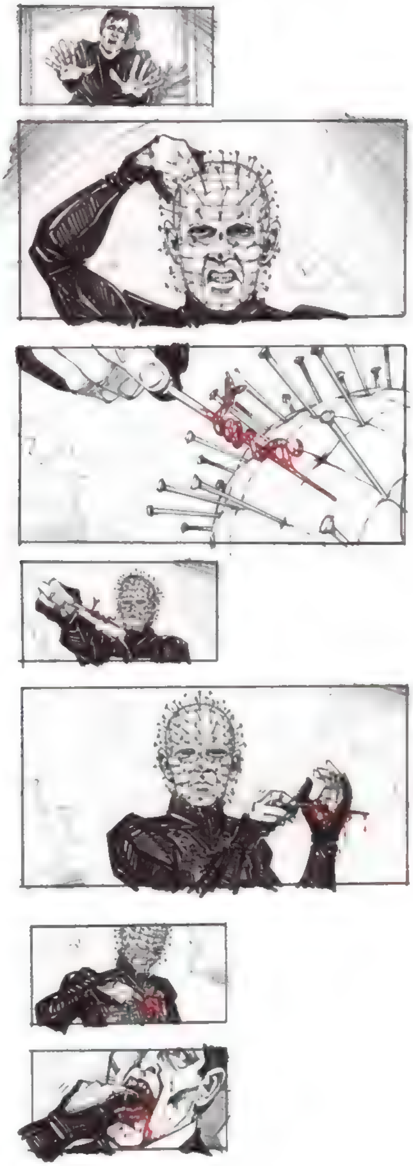
Bradley made his motion picture debut in 1987 as the 'Lead Cenobite' in New World Pictures' *Hellraiser*. His portrayal as the spokesman for a quartet of demonic creatures proved such a hit with audiences around the

world that his character's image - now dubbed 'Pinhead' - was soon appearing on posters, comic books, T-shirts, jigsaw puzzles and model kits.

So successful was Bradley's portrayal of Hell's Black Pope that he recreated the role in *Hellbound: Hellraiser II*, and between the two *Hellraiser* sequels he also played Lylesburg, the leader of a lost tribe of fantastical creatures, in Clive Barker's epic fantasy movie *Nightbreed* (1990).

"When we started shooting *Hellraiser* in 1987," continues the actor, "there was no perception then in anybody's mind - and I think that would include Clive Barker's and, least of all, mine - that I might be playing a character that was about to become a big cult horror figure. It wasn't until after we made *Hellbound*, and I went to America for the first time for a convention, that I was completely blown away by the response of the fans. Not only to the character by that time, but also to me personally. That has continued over the years, and part of my nervousness approaching the role this time was that I was aware, as I had never been before, that there were many people's expectations riding on me.

"They care about the character so deeply! I get this at conventions all the time - they want to know every little detail, the ins and outs of the character, the world,



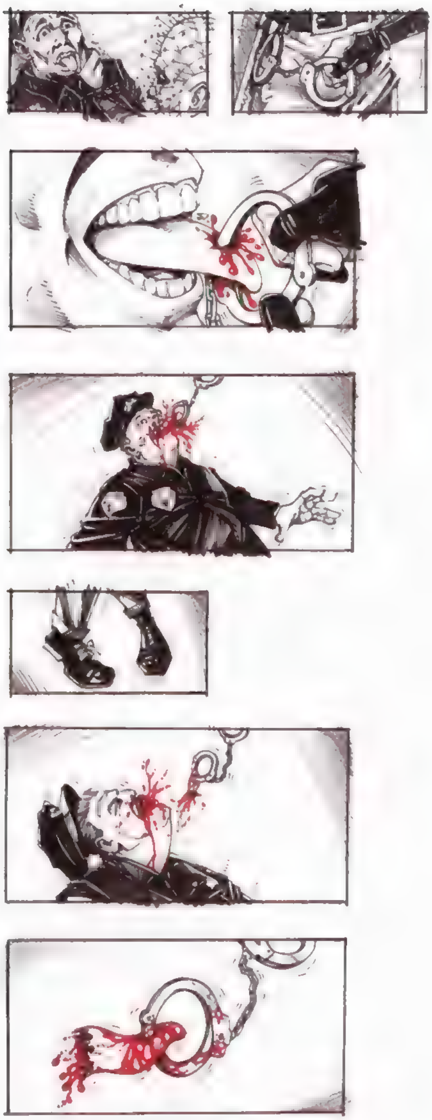
Above: *Original effects storyboard sequence for* Hellraiser III: Hell on Earth.
Above left: *Bob Keen supervises the death of Sandy for* Hellraiser III: Hell on Earth.

the Lament Configuration, Hell, the other Cenobites and my relationship to them, my relationship to Leviathan..."

Keen also admits that he's amazed by the army of fans who take the *Hellraiser* movies and spin-offs so seriously: "It's beyond my comprehension. They know the material so well. Their loyalty to *Hellraiser* is remarkable, and I suppose that is possibly because it is one of the last great horror series that hasn't been milked to death. Everyone involved made *Hellraiser III* with as much respect as was shown on the original. It had been three years since we last made a *Hellraiser* film, but the level of enthusiasm hadn't dropped at all."

So, can he explain just why Pinhead has become such a phenomenally popular character? "It's the combination of several elements," replies Keen. "Perhaps the most important is that Doug gives an absolutely straight performance, and it was Clive Barker's genius in *Hellraiser* to present a character who was significantly different, strange and aloof from his surroundings, for the audience to be drawn to him. But why he's a sex symbol in certain countries, and why so many women want to have his children, I have no idea!

"Going back to the first film, we always knew that we were dipping our fingers into some nasty stuff, and perhaps those forbidden desires are part of his



Above: *Unused effects storyboard sequence for* Hellraiser III: Hell on Earth.
Above left: *Unused Cenobite design.*

attraction. The other elements are what Doug and Clive originally brought to the character."

"I'm often asked why Pinhead has become so popular," reveals Bradley, "why he emerged out of *Hellraiser* as the focus of the series. If you add up his screen time in the first film, out of ninety minutes it is no more than five or six minutes I would guess. Being put on the posters for the first two films helped, but I don't really have any immediate answers. I don't entirely know why he is so popular, and to some extent I don't want to explain it.

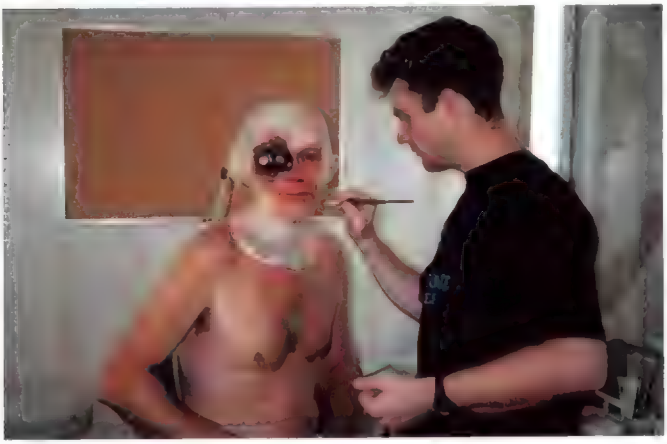
"In Clive's original concept of the character, and in the original make-up and costume design, there was a combination of elements and an image that was genuinely original. It's an unsettling image, and it is a disturbing image, but I also felt very strongly that it had a beauty of its own. It's a very aesthetic image. There would be a way of presenting a character with a lot of nails in his head that would just look an ugly,

Top and above: *Early designs for Camerahead on* Hellraiser III: Hell on Earth.
Left: *The final result: the Cenobite Camerahead.*
Opposite: *Paul Jones turns Ken Carpenter into Camerahead for* Hellraiser III: Hell on Earth.

bloody mess, and your eye wouldn't be drawn in to explore any further. But partly because of the regularity of the pattern, you want to look again and again. People always do this. So I think the visual appearance of the character has something to do with his popularity.

"Also, in the films, Clive and subsequently Peter Atkins, have given him such rich and wonderful lines. I couldn't ask for any better. His richness of language, and that dark, dark ironic humour, makes him like a cross between a movie monster and Oscar Wilde. There are not many screen monsters that can stop and have an intelligent conversation with people. Then beyond that, there is the whole mystery of the Lament Configuration, and what exactly is the world that leads you into, and where exactly do the Cenobites exist? Again, these are questions that I haven't fully answered myself, and to some extent I don't want to.

"Even though, in *Hellraiser III*, we explain more



about the character, and he has far more screen time, there is still that edge of mystery which I don't ever want to lose."

Certainly one aspect of the character finally dealt with in *Hellraiser III* is his origin, as Bradley explains: "One of the other things that excited me about *Hell on Earth* is that we picked up again on the back story of Pinhead, which was explored briefly at the beginning of *Hellbound*, where we met the British army officer who solves the Lament Configuration and becomes Pinhead. In this film we meet him again in a dreamscape, as a ghost, where he meets Joey. That's great, because it rounds the story out again and it is such a good

"I was fascinated by the process of transforming me from Doc into Camerahead. It is the epitome of what every actor wants to do, being able to portray the evil side as well as the good."

– KEN CARPENTER
(Doc/Camerahead)

Left: *Geoff Portass turns Doug Bradley into Pinhead for* Hellbound: Hellraiser II.
Below: *Paul Jones applies the improved Pinhead make-up to Doug Bradley on* Hellraiser III: Hell on Earth.
Bottom: *The finishing touches are put to Pinhead's costume on* Hellraiser III: Hell on Earth.
Opposite: *The final result - The Black Pope of Hell in* Hellraiser III: Hell on Earth.

counterpoint to this being a much more sinister, psychopathic Pinhead. Balanced against that, we have the army officer, who speaks for the first time; we have a name for him - Elliott; we have an immediate history for him; and we find him first on the battlefields of World War One.

"That was an exciting challenge for me, to be playing a dual role, although of course I had the make-up to help me distinguish between the two characters. And at the climax of the film, we have a scene where the army officer and Pinhead actually confront each other!"

So how much does the distinctive make-up contribute to creating the character? "Getting into character for Pinhead is a strange process," reveals

"Pinhead is unimaginable without Doug Bradley. He brings a quiet, understated elegance to the role and, as with all good actors, he shows us the man beneath the mask, the humanity beneath the monster."

– **PETER ATKINS** (Writer)

Bradley, "because all the normal methods by which an actor would go about finding a character are suspended to some extent. You *could* try to gain experience of what it is like to be a Cenobite," he laughs, "but I certainly wasn't prepared to do it! However, the make-up has always helped enormously. Once I've got the make-up on, I'm trapped with the character, and I cannot get away from him, do what I might.

"For me, Bob Keen and his Image Animation make-up crew have always been the barrier between what could be a fairly nightmarish experience of wearing the make-up and having to spend long hours in it, and it being an acceptable process. The basic Pinhead make-up in *Hellraiser III* hasn't changed, but it was slightly redesigned so that it would go on quicker. Before, it went on in six or seven separate pieces, but this time it

Top: *Early Cenobite design by Clive Barker for* Hellraiser.
Above: *Terri Cenobite and J.P. taunt Joey in* Hellraiser III: Hell on Earth.
Above left: *Three new Cenobites - Camerahead, CD and Barbie - in* Hellraiser III: Hell on Earth.
Below left: *Bob Keen turns Oliver Smith into Frank the Monster for* Hellraiser.

was only two pieces. That reduced the amount of time that really involves the make-up artist's skill, which is losing the edges so that it reads like skin and not like latex. We managed to reduce the make-up time down from four or five hours to three hours. In fact, on one day we even managed to achieve a world record of two and a quarter hours!"

Another question the actor is often asked is whether or not it is uncomfortable to play Pinhead. "The make-up itself is nothing like as uncomfortable as I feared it might be when I first approached it," explains Bradley. "It is a challenge as an actor, because you have to make friends with the make-up. I had to learn very early on that I could emote whatever I wanted in my face, but it might not be what the latex make-up is emoting. There are only a certain number of things it can do. The

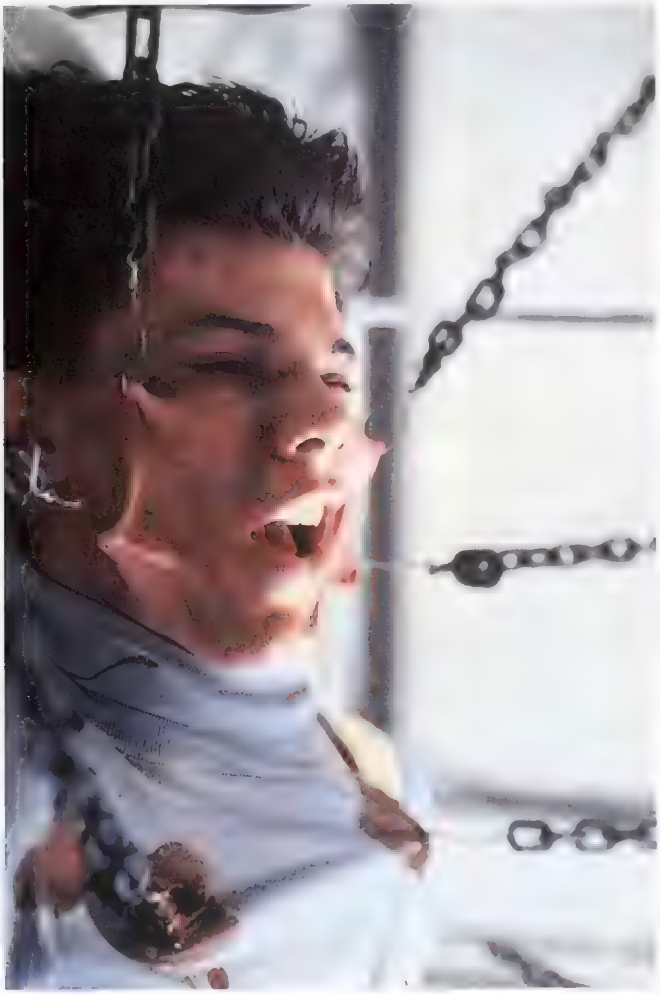
merest lift of an eyebrow, or a smile, or a sneer, or a frown through that make-up just screams out."

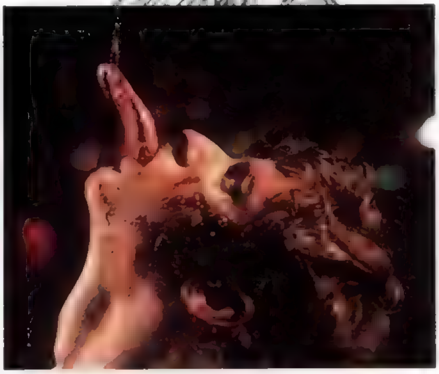
The first two *Hellraiser* pictures are credited for pushing the limits of the horror film, but Keen points out that they decided to take a slightly different approach with the latest instalment: "We decided to play down some of the gore in *Hellraiser III*, simply because we'd done it already. I also think you can only go so far. And you can't do much more than we did in

Below: *A victim of Camerahead's lethal lens in* Hellraiser III: Hell on Earth.
Bottom: *Fire-breathing Barbie in* Hellraiser III: Hell on Earth.
Left: *Pinhead scores another victim in* Hellraiser III: Hell on Earth.

Hellraiser I and *II* - we've run out of things to skin! This time we decided to concentrate on the overall look of the film, with some pretty mind-boggling visuals, but there's still a lot of blood in there. This isn't the kind of film you'd want to take your grandmother to see. It's still a *Hellraiser*."

Having worked with director Anthony Hickox before on both *Waxwork* and *Waxwork II: Lost in Time*, what particular strengths does Keen think the young British-born director brought to *Hell on Earth*? "Obviously Clive established a certain style with the first film," he points out, "and Tony Randel brought his own elements to the second one. What I think Tony Hickox brought to *Hellraiser III* is a certain feel for popular culture. He's also very strong with performances, and is very good at encouraging the best





Top: *Early design for J.P. Cenobite on* Hellraiser III: Hell on Earth.
Middle: *One of Pinhead's tongue-tied victims in* Hellraiser III: Hell on Earth.
Above: *J.P. at the Pillar of Souls in* Hellraiser III: Hell on Earth.
Left: *A victim of the Lament Configuration in* Hellraiser III: Hell on Earth.
Opposite: *Steve Painter turns Kevin Bernhardt into J.P. Cenobite for* Hellraiser III: Hell on Earth.

"Once I was under all that latex I could do other things as an actor. After all, everyone wants to play a monster."

– KEVIN BERNHARDT (J.P.)

work out of the actors. I also think that Tony and Peter Atkins added some serious action to the series. There has never been as much action in the *Hellraiser* films as there is in this one. And I think that much of that is directly due to Tony."

Bradley also points out that Hickox knew exactly what he wanted from Pinhead: "Tony met the character head-on. He responded immediately to it, and to what I did, and he gave me some very good direction. In *Hellraiser III* he presented Pinhead in a very powerful way. He was very concerned to make sure that the character came across as real, which was important this time as he's out in the real world. It's not just an extremely impressive make-up speaking extremely impressive lines."

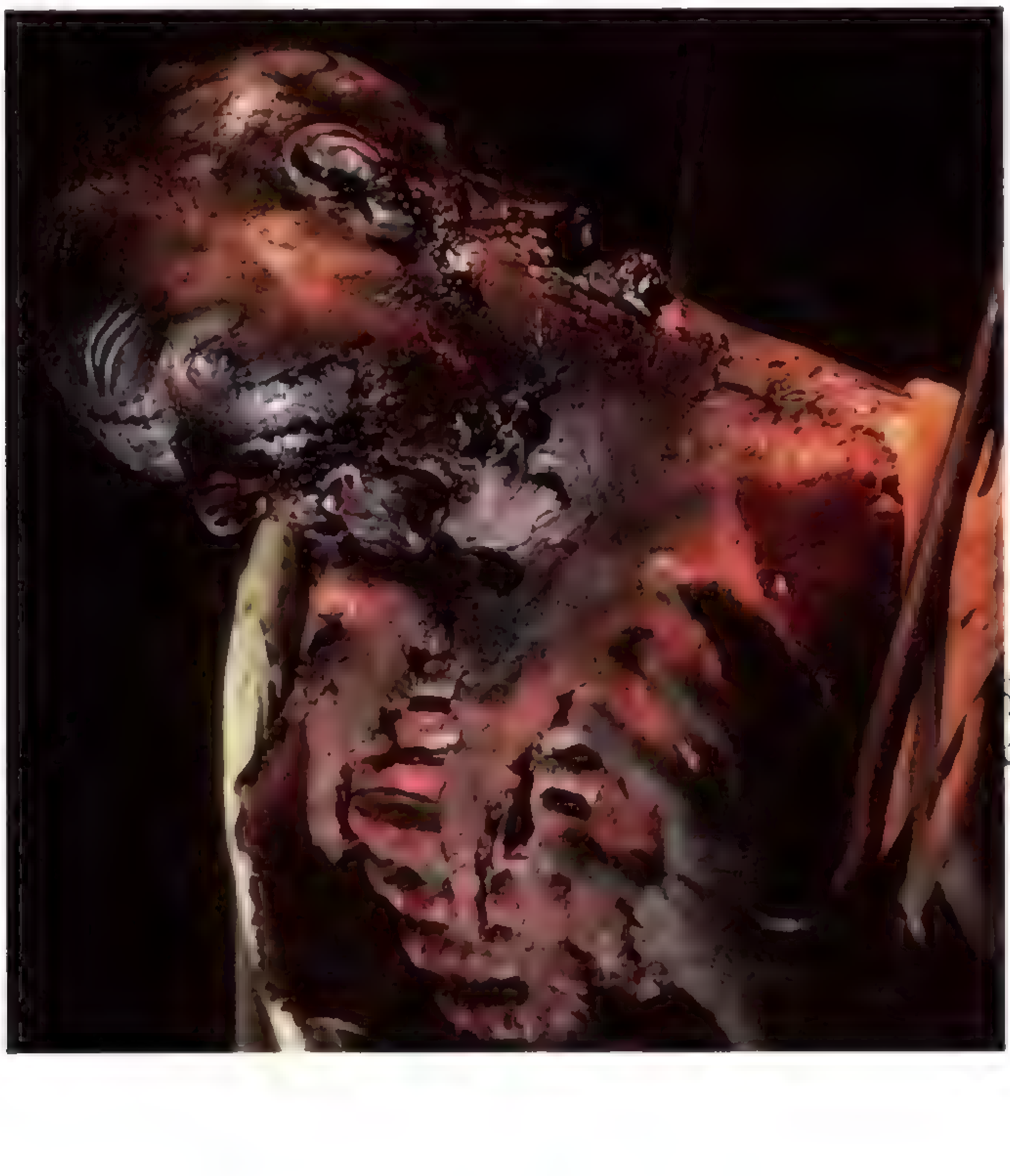
"In *Hell on Earth*, because Pinhead has broken away from Hell, I could take the character a step further than he's ever been before," adds Anthony Hickox. "I tried to make him a real person, much more vicious but also much more realistic. This time you also get to know much more about Pinhead through his alter-ego,

Elliott."

"We've taken what Clive Barker used to describe as 'that little movie'," says Bob Keen, "and expanded it to a point where it is now *Hell on Earth*, where we are wrecking an entire city. However, we were still very respectful of the characters - particularly Pinhead - and to the overall look and feel of the film."

Can Doug Bradley ever imagine a time when someone else will perhaps portray the character he has become so indelibly linked with in the minds of audiences and fans? "I was always nervous that the character might start to lose integrity," he replies. "That has always been an important aspect of Pinhead, and I think an important aspect of the success of the character and of the films so far. So when I read Peter's script for *Hellraiser III*, I was absolutely delighted again to see that that aspect of the character had been handled so well.

"It was very exciting to discover the character all over again, and to discover him in a slightly different way. I'm certain that audiences are going to really enjoy this film. It's a very good script, it's a very strong cast, and I'm absolutely certain that we are going to live up to everyone's expectations. This has the potential to be the strongest of the three movies.



Above: *Early design for the Pillar of Souls in* Hellraiser III: Hell on Earth.
Left: *Another of Pinhead's victims is left hanging around in* Hellraiser III: Hell on Earth.
Opposite: *One of Pinhead's victims finally sees the light in* Hellraiser III: Hell on Earth.

"It's not going to be bloody, it's not going to be disgusting, it is just going to be very intense and very, very terrifying."

– ANTHONY HICKOX (Director)

"I know a lot of people have been waiting with great anxiety for a third *Hellraiser* movie, and they'll like what they see in *Hell on Earth*. And as long as the scripts and the stories are as good and as strong as this one, and the character is dealt with as intelligently and interestingly as he is in this one, then I will be delighted to carry on playing Pinhead."

"I want to keep working on *Hellraiser*," echoes Keen. "I want them to continue to happen. The ending of *Hell on Earth* opens up a potentially great storyline for number *IV*, which I'm not going to give away. I don't think we've travelled all the corridors of Hell yet, nor stepped in all the puddles of blood, and I think there are plenty more opportunities to expand the series into new dimensions."

Anthony Hickox agrees. "By the end of *Hell on Earth* we've really finished off the series in its old direction and opened up a whole new box of tricks. We can't go back now, and I have no idea how they're going to come up with *Hellraiser IV*, but someone is going to have fun!" ■